musical
COURIER

Mendelssohn in Buckingham Palace

Metropolitan Issues '47-48 Plans

Ups and Downs Of A Masked Ball

NOVEMBER 1, 1947
25 cents

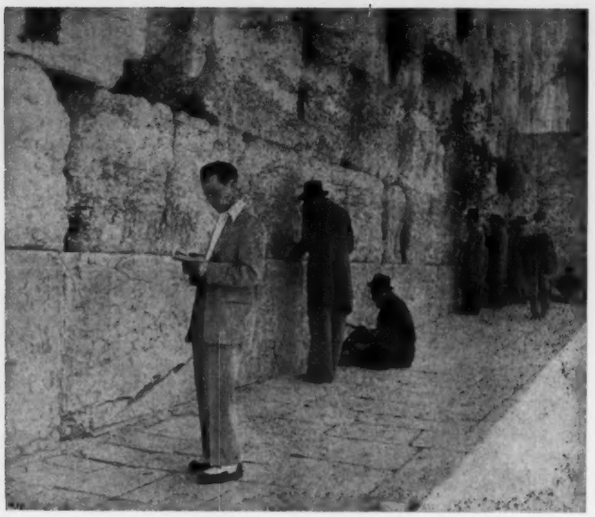
ADELAIDE VAN WEY, American Dramatic Contralto

BLITHESOME FIVESOME

discusses forthcoming opening of the Los Angeles Philharmonic Orchestra, which begins its season in Philharmonic Auditorium on Nov. 13. L. to r., Alfred Wallenstein, music director and conductor of the orchestra; Mrs. Yeatman Griffith, one of the committee chairmen of the Southern California Symphony Association's Season Subscription Committee; Sascha Jacobsen, the orchestra's new concertmaster; Mrs. Alfred Wallenstein; and A. Atwater Kent, well-known music patron. (Photo by Otto Rothschild.)

When Autumn Comes

Can Concerts, Opera, Ballet Be Far Behind?



FAREWELL TO THE "WAILING WALL."

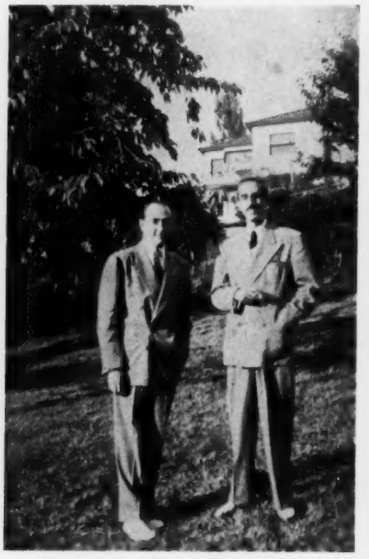
Menahem Pressler, young Palestinian pianist, is seen at devotions before journeying to the U. S. Mr. Pressler begins his first American tour on Nov. 10 in Houston, Tex., with appearances to follow in the southwest, middle west and east; including five concert appearances and one broadcast with the Philadelphia Orchestra, as well as appearances with the Buffalo Philharmonic, Indianapolis Symphony, National Symphony of Washington, D. C., and the Drake-Des Moines Symphony. (Photo © by Dr. K. Meyerowitz.)

CHARLES HAUBIEL AT BAR HARBOR, MAINE.

This summer he composed a one-act opera; a setting of Raymond Duncan's "You 48 States" for contralto and men's chorus, commissioned by Debut and Encore concerts and scheduled for performance on Feb. 26 at Town Hall; a setting of "By an Unknown Soldier" (for the Byzantine Singers under Christos Vrionides); and a Suite for two harps based on problems in Salzedo's book, Modern Study of the Harp.

W. COLSTON LEIGH

signing the contract that brought the Liebling Singers under the management of W. Colston Leigh, Inc. Beside him at the desk is Estelle Liebling, teacher and director of the group. Standing, l. to r., Florence Deyerle, Beverly Sills, Joan Francis, Susan Yager, Emily Kalter and Garfield Swift. (Photo by Ben Greenhaus.)



ON HOLIDAY IN SWITZERLAND.

Nikita Magaloff (left), Russian pianist, and Jacques de Menasce, composer-pianist, take a brief respite in Clarens. Mr. de Menasce was to return here in October, Mr. Magaloff in December.

(Below) CLAUDIO ARRAU

bowing to a sold out house in Melbourne, Australia, during his recent tour. The steps on the stage were crowded from the top to the piano. In 12 weeks Arrau played in nine cities, gave 23 recitals and appeared 10 times with orchestra. In Melbourne and Sydney he played 13 recitals and was heard seven times with orchestra.

ROLAND GUNDRY,

French-American violinist, returns to the American concert stage after four years in the armed forces. Included in his season are two appearances with Omaha Symphony and a joint recital with Grant Johannesen, pianist, at Town Hall.

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American Music Life in Gestation

The present period is one of great stresses in the country's life at large. Prices strain upwards and uncertainties of national policy after 1948 stand high among the imponderables. Europe must be supported with money and food lest it collapse, and there are many shortages in our own economy. A battle impends over the Taft-Hartley Law.

If one is to judge by the daily newspapers and by a recent National Music Council Bulletin (September), which offers a rather complete survey of what leading music groups are doing, there are a large number of issues being fought out in the tonal sphere as well.

James C. Petrillo, the embattled president of the all-powerful American Federation of Musicians, announced on Oct. 18 that the members of the musicians' union will stop making all records and transcriptions, as of Dec. 31 next. This step had been rumored from time to time, but now it was apparently official since the executive council of the union had by unanimous vote agreed "to go along with him," as Mr. Petrillo remarked to the press.

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The order affected some 225,000 professional musicians in the U. S. and Canada. The union head said the order was "permanent" and "would not be changed, regardless of any offers made by the recording companies." The most revolutionary implication, however, was that his organization would enter the recording business itself—a drastic shift in a major industry if it should take place.

Meanwhile, certain spokesmen for the recording heads said that the industry was "not alarmed"—although Mr. Petrillo's last previous ban, begun in 1942, had endured for 27 months. One reason was because a "backlog" of recordings had been created by the transcription firms which might be enough for some two years' sales.

Serious effects such a union ban might have too, on the broadcasters, who in the past used a great number of transcriptions, as well as "live" music. Mr. Petrillo had previously remarked that "network musical broadcasts may not be permitted by the union after Feb. 1, 1948"—a threat which contains grave implications, certainly.

The U. S. Government has filed an amended complaint in the Chicago District Court, repeating the charge that Mr. Petrillo violated the Lea Act (which the judge there previously ruled invalid but which was recently upheld as constitutional by the Supreme Court) by calling a strike against Radio Station WAAF in May, 1946—a suit which will be followed with considerable interest by the radio broadcasters and transcription makers.

• • •

On the credit side, the music industry supplied some heartening statistics based on Internal Revenue figures, showing that sales continue at a high level for radios, phonographs, records and musical instruments, and in fact have more than doubled in a year, as the following table reveals:

	April, 1947	April, 1946	May, 1947	May, 1946
Radios, phonographs, etc.	$5,382,255	$2,009,486	$6,374,539	$2,502,307
Phonograph records	822,336	384,193	838,317	578,548
Musical instruments	917,217	334,191	959,885	415,840

One seems to remember, nevertheless, that the general public has experienced some difficulty in buying new pianos and that prices are quite high even for the second-hand or reconditioned variety. Also that some makers at times have found it difficult to get materials.

Present high rates of taxation on musical instruments were also something of a thorn in the side to the manufacturers. The bill providing for "exemption of excise taxes on sale of musical instruments to non-profit, religious, character-building, and educational institutions," a project which is backed by the music instrument industry, was passed by the House, but tabled by the Senate until the next session.

OBOE ANTICS.
Mitchell Miller demonstrates the instrument to his daughter Andrea and Daniel and Robert Saidenberg. Mr. Miller will be soloist in the first of the concerts by the Saidenberg Little Symphony at the YMHA in New York and with the Connecticut Symphony conducted by Saidenberg in Bridgeport. This conductor and soloist recently recorded for Keynote the Cimarosa and Vaughan Williams Oboe Concerti. (Photo by Ben Greenhaus.)

• • •

The General Conference of UNESCO was about to meet in Mexico City (beginning Nov. 5) but meanwhile a complaint was heard, in a report from the National Association for American Composers and Conductors, that often the representatives in individual debates allow the affair "to degenerate into a personal contest for special privileges and considerations," and that the ideal should be one of service if UNESCO is really aiming to promote peace between nations.

On July 17, it was noted, President Truman transmitted to the Senate the Inter-American Convention (Treaty) relating to copyright—by which the Latin American nations hope to gain equal rights with North America in protection of their musical works—and that it has been referred to the Committee on Foreign Relations and a public hearing requested. No consideration of the bill was taken up by the Committee during the past session of Congress.

ON THE COVER

Adelaide Van Wey, American dramatic contralto, has been guest soloist with symphony orchestras, heard in concert and radio; she has appeared in Mexico City and elsewhere in Central America as well as widely in the U. S. Last August she was soloist at the Brevard Festival in North Carolina, and has made a series of broadcasts of folksongs, some of which were shortwaved to Europe via NBC on the International Culture Hour. Several years ago she created a leading role in Benjamin Britten's first opera, Paul Bunyan. Southern-born and with a Bachelor of Music degree from Salem College in Winston-Salem, Miss Van Wey is considered an authority on folksongs of this locality. Her album of Creole Songs, recorded by Disc Records, has had wide circulation—it is in the Library of Congress archives—and Disc is bringing out a second album of her regional numbers. As a lyricist, Miss Van Wey collaborated on four songs with the composer Donald Lee Moore, published by Theodore Presser Co.

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Sixty-Eighth Year
November 1, 1947

THE MUSICAL PARADE: By the Staff

SEEN AND NOTED.—President Truman attended the opening concert of the National Symphony Orchestra, under Dr. Hans Kindler. . . . Baltimore Symphony is calling its former children's programs "Educational Concerts," calculating that some of the tots nowadays could teach their elders something—and often do. . . .

Stravinsky has adopted tune from his Firebird as popular song titled—somewhat unseasonably—Summer Moon. . . . Taft-Hartley law may have test as 13 Shubert musicals booked for Cincinnati were cancelled as a result of row between that management and musical union, over former's refusal to hire musicians for dramas. . . . Mengelberg barred for 6 years from public appearance in Holland by Central Honor Council for Arts. . . . Ellabelle Davis, soprano, gave $500 she recently won in Civil Liberties case in New York to Sydenham Hospital to buy oxygen canopies. . . .

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Margaret Truman, expected to make an appearance as soloist with the Kansas City Philharmonic in the Spring, was slated to be the guest of Mrs. Efrem Kurtz, wife of the orchestra's conductor, at the opening of its 15th season.

Talent runs in families, as was evidenced when Jean Casadesus, 19-year-old son of Robert and Gaby, won piano medal at third International Music Competition in Geneva. . . .

Carnegie Hall recently played host to a Calypso Carnival, showing that perhaps—as one of the practitioners of that art might sing—"King Music Gave Up Everything for Love." . . .

• • •

Artur Rubinstein is devoting a large share of his European tour proceeds this winter to various displaced persons and war sufferers. . . . New scores to be heard this season include Stravinsky's Concerto for Strings, Gardner Read's Pennsylvania Suite, Ettler's Passacaglia and Fugue (Pittsburgh Symphony), Britten's Violin Concerto and Roy Harris' Prelude (Indianapolis Symphony). . . .

• • •

San Carlo Opera season in Chicago had advance sale of some $100,000, 'tis reported. An event of its series was the heroic jumping-in feat done by Richard Tucker, "Met" tenor, in the opening night Butterfly, Oct. 6. He sang on Monday in London, flew to Chicago Tuesday, arriving 20 minutes before curtain-time, and soon thereafter was summoned to assume the uniform of Pinkerton for a suddenly smitten colleague—which he did with smoothness, bystanders say. . . .

• • •

José Iturbi is in the news for having settled amicably that matter of his two granddaughters' custody, given by court to Stephan Hero, violinist, his son-in-law. . . . And also (via Variety) for having departed hastily from Santiago, Chile, Sept. 23 in his own plane, without giving scheduled concerts, because (according to the report) "he received a phone call from Metro in N. Y. ordering him to get back immediately to select music for a new picture for which he's contracted." . . . (Sat. Eve. Post also ran a "prodigious" article on him, Oct. 25. . . .)

• • •

J. W., our New England Argus, reports that recent adv. for a Boston concert series included a program by one "Zino Frances Scatti." . . . Cara Verson, Chicago modern pianist, writes that she has lately heard from Ivan Wischnigradsky, composer of quarter-tone pieces, now living in Paris, with whom she once studied and whose whereabouts during the war years were in doubt.

Not all of the New York movie scribes glowed about Song of Love, new musical film about the Robert Schumanns and Brahms. N. Y. Times writer opined that in the picture "Franz Liszt is reminiscent of the Phantom of the Opera on a night out." . . .

• • •

Tauno Hannikainen, associate conductor of the Chicago Symphony, and his wife held up by gunmen early on Oct. 10, and robbed of a brooch valued at $10,000 while returning from a reception for Artur Rodzinski, his new chief. . . .

Roy Rogers, spurs and lariat artist, and some colleagues, appeared on an outdoor stage built in front of the Harmony Music Shop in Hampton Village, St. Louis shopping center recently, and after some entertaining, autographed records. Feature was drawing, with grand prize of a Shetland pony, won by 3-year-old Miss Pee Wee Prives, of that city. . . .

• • •

The *corps de ballet* of the Paris Opera, according to a copyrighted dispatch in the N. Y. Herald Tribune, announced recently "it would not dance in public on the opera stage again until its dispute with stage hands was settled." The ballet wants Serge Lifar reinstated as its director, but the stage hands, charging that he performed for the Germans during the war, threatened not to work with him. Dispatch says their action may even stop performances of Faust. In Paris? Impossible. . . . (Settled later.)

• • •

TONAL TATTLING.—According to the Bible of the Theatre, three producers are reported "interested" in screen rights to a new play by Gian-Carlo Menotti tried out at New Milford, Conn., and titled A Copy of Mme. Aupic. . . . Robin Hood Dell Concerts, in Phila., at annual election re-chose Henry E. Gerstley as pres. and reported annual deficit was $12,230.07. It's that seven cents that piques our curiosity. . . .

• • •

One of the Tragedies of the Deep was loss of the one and only MS. score of Leo Sowerby's Viola Concerto, mailed by the composer from Chicago to William Primrose—who was to have played it with the Philadelphia Orchestra—at his apartment in the latter city, but which failed to arrive when it was sent after him to Savoy Hotel in London. . . .

EDWARD JOHNSON GREETS "NAMESAKE."

Audition recently brought to light a "double." The "Met" general manager welcomes a new tenor member of the chorus who has the same name and was also born in Canada. (Lisa Larsen, Graphic House Photo.)

ADD FAMOUS QUOTATIONS: Not Patrick Henry this time, but Patrick Hayes, Washington, D. C., concert manager, who, if a press release is to be believed, recently declared in a speech before the 23rd annual meeting of the Fourth District, Virginia Federation of Women's Clubs: "The sole remaining price bargain in today's economic markets is a ticket to good music." Mr. Hayes also maintained, with quite understandable heat, that "Butter, eggs, automobiles and the new long skirt are all out of reason." . . .

• • •

Yehudi Menuhin wed on Oct. 20 in London in the Chelsea registrar's office to Diana Gould, English girl, who has made a success in ballet, according to cables and is stepdaughter of Vice Admiral Sir Cecil Harcourt, second in command of the Mediterranean Fleet. . . .

Some of Helen Traubel's friends have given her a horn for her new Lincoln Continental which is tuned to Brünnhilde's battlecry, "Ho, yo, to, ho. . . ." Anna Fitzu, the Chicago soprano and impresaria, has had an *accelerando* summer season both in the Windy City and with her opera productions at Michigan City, Ind. So busy, in fact, that her adv. in the Oct. 15 Courier failed to mention her home community, Chicago. One of those slips betwixt the podium and the backdrop. . . .

New American opera, Far Harbor (Printer: NOT Bar!) has been commissioned by the Ballet Society for production next January from Baldwin Bergerson, composer, and William Archibald, librettist. . . . Golschmann giving world premiere of Tansman's Symphony No. 7 with St. Louis Symphony this month. . . .

Heifetz is a new vice-pres. of AGMA, and is now touring Europe to aid veterans of Gen. LeClerc's Free French Division and Boys and Girls Clubs of Britain. . . .

• • •

Alas, the poor artist on Critic's Indigestion Night! Release from the Bruckner Society of America says that "while a conductor can hardly make a composition sound better than it is—" incidentally, we've heard some desperately trying— "a reviewer's over-emphasis of its flaws, real or alleged, can make many readers believe the work is second rate." . . .

• • •

OPERATIC MOTHER GOOSE

Little Boy Siegfried, come blow your horn;
The conductor wishes you'd never been born!

• • •

There was a tenor in our town and he was wondrous wise!
He jumped into an AGMA dispute and scratched out both his eyes.
And when he saw his eyes were out, with all his poundage-gain,
He ogled the diva unmercifully, *she* scratched them in again!

• • •

There was a contralto who lived to rue;
Had so many Giocondas she didn't know what to do!

• • •

Hey diddle diddle, the Ring's rough on the fiddle,
When those maidens ride over the moon!
But the parterre laughs to see the sport,
As the brawsses run off with the tune!

• • •

The Impresario went to the commissary-o,
To get his tenors a new role,
But when he got there, the cupboard was bare . . .
Said he, "They'll have to put up with the ole!"

• • •

Those *blasé* scene-shifters at the "Met" must occasionally feel like the ushers at a certain Broadway film theatre, whose advertising genius recently proclaimed, "When Scarlett O'Hara leaves the ———, another temptress will fascinate New York!" . . .

MENDELSSOHN IN ENGLAND

By HERSCHELL C. GREGORY

THE centenary of Mendelssohn's death on Nov. 4, recalls some foibles of the composer and those of the British musical public, with which he was for two decades a prime favorite. In connection with the forthcoming marriage of Princess Elizabeth and Lt. Philip Mountbatten, it is interesting to review the early days of Victoria and the Prince Consort, before whom the composer played an impromptu recital at Buckingham Palace.

The influence of his friend Ignaz Moscheles, and of an attaché at the Prussian embassy in London first drew Mendelssohn to the British capital, where he arrived on April 10, 1829, when he was twenty years of age. He had enjoyed the benefit and delight of travel before then, but this was his first independent excursion unattended by his father or any guiding mentor, and the experiences at first were not altogether happy. The steamer took four days to make the voyage from Hamburg, there were fogs, a breakdown of the machinery, and he suffered from a succession of fainting fits. Still, he survived the journey without bad results.

On his arrival Moscheles took the young composer to see the various points of interest and introduced him to the leading musicians of the city. There were visits to the opera, to picture galleries, and even to such exhilarating amusements as Dr. Spurzheim's phrenological exhibitions. These were not only sources of great profit and enjoyment to him; they were opportunities for forming new and worthy friendships that he could ever afterwards recall with satisfaction and delight. London seemed immense to him and he called it: "The greatest and most complicated monster on the face of the earth."

Bows to English Audience

Mendelssohn's first appearance before an English audience was at a Philharmonic concert on May 25 when he conducted his Symphony No. 1 in C minor, Op. 11, but in place of the original minuet and trio he inserted the revised and orchestrated version of a scherzo. The audience encored it and the young composer could not prevent an immediate repetition. Later in the program he improvised on the piano, and was received with the utmost applause. Five days later he made an appearance as a pianist at a concert in the Argyle Rooms, playing the Concertstück of Weber with no music before him, a great innovation at that time.

On June 24 at the benefit of Louis François Drouet, the flute player, there was given for the first time in England as an acceptable tribute to Shakespeare, the overture to A Midsummer Night's Dream. Mendelssohn conducted the work and when he was returning from the concert with Sir George Smart in a hackney coach, the manuscript of the overture was left in the vehicle, and was not seen again for 27 years, when it was found in the library of the Royal Academy of Music in Tenderden Street, London.

During his first visit to England, Mendelssohn never forgot the capital bread-and-butter puddings made by Mrs. Heinke of Great Portland Street with whom he lodged. He was so fond of these puddings that he asked his hostess to keep a reserve supply in the cupboard of his sitting-room, so that he might help himself when he came in late at night after a concert.*

Scottish Visit Influential

On July 13 Mendelssohn played the Beethoven Piano Concerto in E flat, and with Moscheles performed the latter's concerto for two pianos at a benefit concert for flood sufferers. At the end of the month the young artist together with his friend, Carl Klingemann, secretary to the Hanoverian legation in London, set out for Edinburgh where they arrived on the 28th.

Two days later Mendelssohn looked for the first time on Holyrood Palace, and in a letter that evening comes the first mention of his Scotch Symphony. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sun shines in. I believe I found today in that old chapel the beginning of my Scotch symphony."

It would seem that the people and the landscape interested him as he wrote to his family a picturesque account of the scenery, and the Highlanders with their "long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." Mendelssohn loved to read Scott's works and wanted to see his home, and it is apparent the moorlands intrigued him too, and when fogs and rains permitted, his sketchbook was brought out and put to good use.

Fingal's Cave Trip

During the month of August they travelled about the Hebrides and were deeply moved by the beauty of the islands. They visited Fingal's Cave, the most famous of the caves in the island of Staffa some ten miles off the coast of Scotland. This cave has a Gaelic name which means "the Cave of Music." The name was given to it because of the murmuring sound the sea makes in calm weather. In stormy weather the air within the cave is compressed, and as it rushes out it makes a sound like thunder. The moment Mendelssohn entered the cave, a rhythmical melody came to him, and he wrote the opening measures of the overture, The Hebrides, in the cave itself.

That evening Mendelssohn and Klingemann visited a Scotch family. There was a piano in the drawing room, but it being Sunday, music there was deemed utterly out of the question! The composer by using diplomacy was able to get the instrument open for a minute, so that he and his friend might hear the first twenty measures which forms the germ of the masterful composition. In addition to this theme, the first ten measures of the opening *Andante* of his Scotch Symphony are said by some authorities to have been written in Edinburgh and reflect the Celtic surroundings of hills and heather which make its name so appropriate. (Actual composition of the work was begun during his later visit to Italy; but it was not finished for many years.)

After a six weeks' tour of Scotland the visitors returned to London on Sept. 10, and Mendelssohn's mind was filled with music, an organ piece for his sister Fanny's wedding, the E flat quartet, the Hebrides overture, and the Scotch and Reformation Symphonies. He was accidently thrown from a cabriolet, received an injury to one knee and was forced to remain in bed for nearly two months at the time he was proposing to return to his family.

The year 1829 was the year of his parents' silver wedding, and for the celebration of their marriage day (Dec. 26) he wrote during September a little one-act operetta called Heimkehr aus der Fremde [Return from Abroad], later published under the title Son and Stranger, and was ready to carry it back to Berlin when he returned in November.

Gift of Silver Snuffbox

The composer was destined to make ten visits in all to the British capital—the next taking place in 1832, 1833 (two trips); August, 1837, when he again gave organ concerts in churches, in September conducted his St. Paul at the Birmingham festival and played his D minor concerto, being afterward presented with a silver snuffbox by grateful London enthusiasts; and in September, 1840, when he led his Hymn of Praise at the Birmingham Festival (on the 23rd). At the latter event so great was the impression—according to Moscheles—that the audience rose.

After spending some time in Germany, including his sixth appearance as director of the Lower Rhine Festival in Düsseldorf, he was again in London late in May, 1842. On May 26 a trial performance of the Scotch Symphony took place in private On June 13 Mendelssohn conducted this work at a Philharmonic concert. It resulted in extraordinary enthusiasm, the applause tumultuous after each movement, the scherzo being redemanded. At another concert he led the Hebrides Overture and performed his D minor concerto. After revisits to St. Peter's and Christ Churches where he extemporized on Haydn and Bach works, he set out on a short trip to Manchester.

At Buckingham Palace

On his return he was summoned to Buckingham Palace for an audience with Queen Victoria (June 20). On July 9 he made a second visit and asked permission of the Queen to dedicate his new symphony to her. He informed her that this was the principal object of his trip to London and stated that "the English name would suit the Scottish piece charmingly." On this occasion the Queen sang some of his songs, according to the composer, "really quite faultlessly, and with charming feeling and expression."

Though Mendelssohn was to visit Britain again in 1844 (on this trip he met Dickens), 1846 and 1847, his most signal triumph with royalty occurred on the last visit, when he had been engaged to lead three London performances of his

(*Continued on page 23*)

LONDON IN 1829,

as seen from Greenwich Park, after a drawing by G. Westall. It was in this year that Mendelssohn made the first of his ten visits to England, which he later described in letters as "his second home," and where he won acclaim unparalleled by a foreign musician since the days of Handel and Haydn. At right, an engraving of the composer in later life.

*It was customary for Mendelssohn when in a particular country to eat as the people of that country did. In Scotland he enjoyed "tea with honey and potato-cakes," while he went to Ramsgate for a few days in order "to eat crabs." His letters are filled with mention of food, and from one of the Birmingham festivals he wrote to his wife: "Here I sit in the fog without my wife—I must be a little fond of my wife, because I think that England in the fog, and beef and porter, have such a horribly bitter taste this time, and I used to like them so much." On his first visit to the English capital he sang in the streets when going home from a party, and once while munching a sausage. He also refers to a fish-dinner given him by the directors of the Philharmonic Society, at which they ate whitebait, and, other letters point the mood of the hour by gastronomic allusions.

Masked Ball Has Seen Many Vicissitudes

Verdi's Opera, Which Opens Metropolitan Season, Underwent Changes of Plot and Locale to Harmonize with Conditions of Time

By GEORGE PAULY

(Translated by Reinhard G. Pauly)

In all the arts we find that in an early stage of development they confine themselves to a limited subject matter. The opera, being one of the most recent species of art, is no exception to this. In its early stages nobody would have thought of putting on the operatic stage any subjects other than those stemming from Greek or Roman mythology. Just as it is difficult in painting to find one's way through the countless representations of the Crucifixion or the Holy Family or the Last Supper, we find with the beginning of the history of opera almost equally many works with the titles: Orpheus, Julius Caesar, Hercules, Daphnis and Chloe, Ariadne in Naxos, etc.

Naturally the number of texts set by several composers diminished as the subject matter became broader, but this phenomenon never died out entirely. It is not common knowledge that there existed, for instance, a number of Don Giovanni operas even before Mozart, and that Lortzing's Zar und Zimmermann had been composed previously by Donizetti. We find the phenomenon of double composition in more recent times too, though less frequently. Perhaps the best known examples are Undine (E. Th. Hoffmann and Lortzing), Romeo and Juliet (Bellini and Gounod), Manon (Massenet, Auber, and Puccini), Bohéme (Leoncavallo and Puccini), and later Wozzeck (Alban Berg and Manfred Gurlitt).

A Daring Project

There still was a certain element of daring in Verdi's composing once more Scribe's libretto Le Bal Masqué, twenty-six years after the Frenchman Auber's opera with the same text had its first presentation at the Paris Opera. Perhaps it is only due to an accident that this subject had not been used by four or more opera composers. For Mercadante, a Neapolitan composer well known in his day, also had written a Masked Ball, and it is certain that the Paris Opera had also commissioned Rossini to compose that libretto. The Swan of Pesaro, however, declined. True, Verdi was then, in 1859, a famous and much feted composer, due to the tremendous success of Rigoletto, Trovatore, and Traviata. The Auber Masked Ball had conquered the world long before, and its popularity went so far that the "Gustav Galop" became what one nowadays would call a "hit." In Hamburg a parody on the Masked Ball was repeated countless times, proving the popularity of the opera.

Auber's Work Trivial

Nothing is more characteristic of the difference in the two composers than the manner in which they tackled the same material. For Auber the ballet music was the main thing, the drama only a means to an end. He simply wanted to represent on the stage a costume ball which would outshine by far the costume parties which at the time were very much in vogue in Paris. The historical murder of the king—the high point of the opera—was a convenient excuse for an empty but enormously splendid show on which the impresario built his financial hopes.

As far as that went, his expectations probably were surpassed, for the masked ball on the stage pleased the pleasure-seeking ladies of Paris society so much that they slipped backstage, masked, to disappear in the mass of chorus, ballet, and extras, and to have an unnoticed rendezvous with their masked lovers! Allegedly even husbands and wives, both looking for an adventure, came to dance in the same quadrille, without recognizing each other (who does not think of the Fledermaus?). A large proportion of the audience did not show up before the third act anyway, because nothing but the masked ball was interesting to them.

BALL SCENE (ACT III, SCENE 2) AS STAGED AT THE METROPOLITAN. (Wide World Photos.)

Verdi's Tragic Conception

How different Verdi! There is a breath of tragedy permeating his work from beginning to end, and the passionate, stirring music plainly expresses the fears of the characters with bitter force. For him the tragic conflict, the inner action, is everything, the external action nothing. He even declines to write a grand ballet for the last scene, the masked ball, an opportunity which no composer of his time would have missed. All he does is to use dance rhythms as a background for the tragic main action.

This action, however, was to cause Verdi more trouble than he had dreamed while composing it. Its subject, as is well known, is a non-historical love story which centers around the historical assassination of King Gustav III of Sweden who, in 1792, was shot during a masked ball in the court theatre in Stockholm.

When the opera was to have its first performance in Naples, the censor unexpectedly made trouble. The murder of a king could not be represented on the stage. The narrow-minded government of Naples demanded that Verdi adapt his music to an entirely different libretto. There was a violent controversy in which the public passionately took the part of its darling Verdi and threatened to cancel all subscriptions if the first performance were to be called off. Upon this the government threatened to withdraw the theatre's license and the theatre director to sue the composer. The composer, however, threatened nothing. He picked up his score and left!

A "Slight" Compromise

Soon enough an impresario was found in Rome who succeeded in effecting a compromise. The only important change to be made in the opera was the shifting of the scene from eighteenth century Sweden to seventeenth-century America. Consequently King Gustav became Duke Richard. Verdi gave his agreement.—most likely with great reluctance—and in 1859 the opera had its first performance in the form which for some strange reason it has kept to this day.

One cannot think of a better argument against censorship of the theatre than the circumstances surrounding the staging of the Masked Ball. The opera of the same name by Auber had been played all over Europe for twenty-six years, and just a few court theatres had objected to the murder of the king. And while the Naples censorship banned the first performance, a play with the same subject matter entitled Gustav III, King of Sweden was given in Rome without any objections. Furthermore, the assassination of the king was not glorified in Scribe's libretto for the Masked Ball, but was represented as a thoroughly detestable act. Even after the change in scene, the fact remains that in the opera the highest official of a country is assassinated, and a distinction between the murder of a king and that of a governor can only exist for the defenders of "rule by the grace of God."

Descendants' Delicate Feelings

The objections mentioned above, which had also been made agianst Auber's opera, originated with the German court theatres. The reason for these objections was that at a few courts some direct descendants of the murdered king were still living. Since the public did not want to lose out on the popular opera entirely, changes were undertaken. It would have been understandable if these had involved only a change in locale and in the names of the characters, such as had later on been the case with Verdi. The chauvinism of the editors, however, went so far that they were not satisfied with such adjustments but blue-penciled the assassination of the king, the center of the whole plot. In a much-played Ballnacht, a German adaptation of Auber's Masked Ball, a soothsayer appears at the very end of the second act as a *deus ex machina* and snatches the dagger from the upraised hand of the assassin. The would-be murderer then commits suicide and the saved ruler receives an ovation.

Scribe would hardly have recognized the libretto on which this happy ending had been forced. Still, as an experienced librettist he was used to difficulties. It would hardly have surprised him if his Les Vêpres Siciliennes, also composed by Verdi, had been prohibited or "adapted" in Paris, because this story describes a defeat of the French in Italy. But the ways of the censor are dark and devious. That work had its successful first performance at the Paris Opera without protest. In Italy, however, the title of the piece was changed and the locale was moved to Portugal.

What is still stranger is that at the first performance in Italian of Verdi's Masked Ball in Paris, two years after its premiere, the locale was changed again, interestingly enough, to the court of Naples. It is equally strange that at the first performance in French, eight years later in Paris, this version was adhered to and Count Richard, into which the original King Gustav was forced to change, now became a Duke of Olivarez. All this in spite of the fact that for thirty-six years Auber's opera had been in the repertoire of the Grand Opera in the original version; that is, with the murder of the king!

It seems hard to understand that opera companies have not come back to the original version of Verdi's Masked Ball, the only logical one. Though it is obvious that the customary version is senseless, though the political reasons which led to the changing of the original version were even then unconvincing, "tradtiion" was stronger than logic.

This was not so in the case of The Marriage of Figaro. It had also been moved back into the seventeenth century for political reasons, but had soon again been given in a rococo setting. As for Beethoven's Fidelio, many opera companies justly moved the action to the time of the French Revolution, the only *milieu* from which the ideas for the libretto could have come.

How much more reason there would be to put the Masked Ball into its fitting form! This is one of the rare cases where a historical event the action of which could be traced back to the very hour at which it took place, was put on the operatic stage. No audience would have stood for a version of, for instance, Meyerbeer's Les Huguenots, which would have featured instead of the historical Eve of St. Bartholomew, some trivial *ersatz* action.

Affront to Historic Truth

In the case of the Masked Ball, the adaptation not only is an affront to historical truth but also to logic. The change of the libretto apparently was made very hurriedly, and probably for this reason details were left which do not make sense with the change of country and century. Thus the enthusiasm with which King Gustav of the original is greeted by his people seems ridiculous when bestowed on a paid British Colonial Officer, especially since the history of the period reveals that the governor was a man thoroughly hated by his American subjects. It is even more incongruous when one of the plotters, a Negro by the name of Sam, says that he hates the governor because he has robbed him of the castle of his ancestors.

If the original version were restored, the non-historical governor, Count Richard Warwick, supposedly assassinated in Boston in 1690, would change back to the historical King Gustav III of Sweden who, in 1792, was shot in Stockholm. Renato, the governor's secretary, would change back into Count Ankarstrom, and the Negress Ulrica would become a gypsy. Very few changes in text would be necessary to effect this move from America to Sweden and from the seventeenth to the eighteenth century.

This move, while desirable as a logical restoration of the original version, assumes more importance in an American production of the work. The historical inconsistencies of the libretto in its present form seem doubly objectionable when presented to American audiences.

The Metropolitan Will Introduce . . .

In a refurbished house, the Metropolitan Opera's 63rd season will open on Nov. 10 with Verdi's Un Ballo in Maschera, under Fritz Busch's baton, it was announced on Oct. 14 at the annual press conference of Edward Johnson, General Manager. Other projects for 1947-8 include the production of a new opera, 11 revivals and the engagement of 14 new singers, a conductor, assistant conductor and technical director.

The opening opera will present Daniza Ilitsch, Jan Peerce, Leonard Warren, Margaret Harshaw, Pierrette Alarie, Messrs. Baker, Moscona, Alvary, Chabay and Oliviero, under Fritz Busch's baton.

The Metropolitan will present the four Ring dramas in entirely new settings by Lee Simonson, costumes by Mary Schenk, and staging by Dr. Herbert Graf, beginning with Das Rheingold on Jan. 7. Dates for the rest of the cycle are: Jan. 13, Die Walküre; Jan. 21, Siegfried; Jan. 29, Götterdämmerung (all matinees).

These mountings are made possible by a special $100,000 Production Fund raised through the efforts of the Metropolitan Opera Guild, numerous gifts from singers, music-lovers and others, and by a special pre-season performance of Don Giovanni to be given on Nov. 7.

Benjamin Britten's opera Peter Grimes, originally commissioned by Serge Koussevitzky and given its American premiere in August, 1946, at Tanglewood, Mass., will have its Metropolitan premiere this season. It has been sung with success, in various languages as well as the original English, in London, Antwerp, Stockholm, Basle, Zurich, Hamburg, Berlin, Graz, Budapest, Milan, Copenhagen and other cities. The libretto is by Montague Slater, after a poem by George Crabbe. The production here will be in English.

"Prokofieff's War and Peace continues to be studied by our musical and technical staff. The problems involved in the translations and productions are still in the process of being solved; therefore, at this time, no definite commitment can be made as to the date of its presentation," the management stated.

MAX LORENZ,
new Wagnerian tenor, as Siegfried.

Revivals of Favorites

Several works not presented for one or more seasons and being restored to the 1947-48 repertory include Massenet's Manon, absent since March 11, 1943, to be sung in French. Also returning to the repertory is Charpentier's Louise. Introduced at the Metropolitan on Jan. 15, 1921, the opera was last heard there on Feb. 20, 1943, when the late Grace Moore sang the title role. Dorothy Kirsten is expected to sing it in the revival.

After an absence of one season, two Mozart operas will be heard again—Don Giovanni and The Magic Flute. Other operas returning are Leoncavallo's Pagliacci, Mascagni's Cavalleria Rusticana, Puccini's Tosca, Verdi's Un Ballo in Maschera and Wagner's Götterdämmerung, Tannhäuser, and Das Rheingold.

Additions to Personnel

"One of the most important additions to the staff is the new Technical Director, Richard Rychtarik, who will coordinate all the departments that concern the stage," the announcement states. Other new members of the company are described as follows:

"GIUSEPPE ANTONICELLI, conductor, is a native of Turin, Italy. He gained his first experience as an assistant conductor in the Teatro Regio, conducted in most of the opera houses in Italy including La Scala, as well as in Cairo, Lisbon and Covent Garden. For eight years he was artistic director and conductor for the Opera in Trieste.

"BENATO CELLINI, added to the musical staff, was professor of music at Turin and for many years was associated with La Scala in Milan, Teatro Reale del'Opera in Rome, and the Verdi in Trieste.

"LAWRENCE DAVIDSON, bass, was born in Chicago and decided to become a singer at the age of 12, when his voice became bass. His training included instruction at the Chicago Conservatory and with private teachers in New York. In 1942 he made his debut with the Chicago Opera. He has sung in Martha in Central City, Tales of Hoffmann in Chicago, and Barbiere di Siviglia in White Plains, N. Y.

"ELEN DOSIA, lyric soprano, was born in Athens, Greece. She won triple first prize in singing, opera and light opera at the Paris Conservatoire and made her debut at the Salle Favart. Miss Dosia sang in European opera houses in such operas as Tosca, La Boheme, Pelleas et Melisande, etc. Her American debut was in Manon with the Chicago Civic Opera Company and she has subsequently appeared in La Traviata, La Tosca, Romeo et Juliet, and other productions.

"CLOE ELMO, mezzo-soprano, was born in Italy, where she received her early training. Miss Elmo, member of Rome Opera, is famous throughout Europe for her portrayals in Norma, Il Trovatore, Carmen, Aida, Lohengrin, Samson et Dalila, Orpheus, Mignon and Cavalleria Rusticana.

"CLIFFORD HARVUOT, baritone, comes from Norwood, Ohio. The son of musical parents, Mr. Harvuot started his formal study of music when he was eighteen. He won scholarships to the Cincinnati Conservatory and Juilliard School. After his graduation he appeared in opera, radio and concerts. In 1941 he was one of the Metropolitan Opera of the Air Audition winners, but before he could make his Metropolitan debut, he went into the armed forces.

"PAULA LENCHNER, soprano, is Vienna-born and American-trained. In 1942 she won the Sidney Pritz Scholarship to the College of Music in Cincinnati. In 1945, she won both the Naumburg Award and the National Federation of Music Clubs' Young Artists Contest. As a soloist she has sung with leading orchestras, notably the New York Philharmonic and the NBC Symphony Orchestra.

"MAX LORENZ, tenor, was born in Düsseldorf, studied in Dresden and bowed at the State Opera there. His Metropolitan debut was in 1931, when he sang Walther in Die Meistersinger. Two years later he had another season with the Metropolitan. From here he went to the Berlin State Opera and then to the Vienna State Opera. He has appeared in opera houses of Paris, Buenos Aires, London, and at La Scala. During the 1939-40 season he sang in Chicago.

"MELCHIORRE LUISE, baritone, was born in Naples, Italy. His debut was in Rigoletto at the Bellini Opera House there.

NINE OF THE NEW MEMBERS OF THE METROPOLITAN OPERA are greeted by Edward Johnson, General Manager. Seated, l. to r., Polyna Stoska, soprano; Paula Lenchner, soprano; Evelyn Sachs, contralto; Inge Manski, soprano, and Elen Dosia, soprano; standing, l. to r., Clifford Harvuot, baritone, Giuseppe Valdengo, baritone, Melchiorre Luise, bass, and Giuseppe Antonicelli, conductor. Other new members are Erna Schleuter, soprano; Cloe Elmo, mezzo-soprano; Pia Tassinari, soprano; Claudia Pinza, soprano; Max Lorenz, tenor, and Lawrence Davidson, bass.

A natural flair for comedy made him turn with success to basso-buffo parts, and sang in opera houses in Norway, Germany, France, Monte Carlo, Spain, Austria, Egypt and at Covent Garden, London. In 1938 he commenced his ninth year at La Scala. During the war he sang for American troops in Florence and arrived in this country last year.

"INGE MANSKI, soprano, was born and reared in the operatic tradition. Daughter of Dorothee Manski, member of the Metropolitan from 1927 to 1941, she began her musical pursuits as a child. She won a scholarship at the Curtis Institute and continued her studies in music and drama at the University of Indiana, where her mother is a Professor in the Music Department. Miss Manski's first operatic experience was with the Chicago Civic Opera Company. She has also appeared at Central City, Colo., and with the Philadelphia-La Scala. With the latter company she sang Gretel, with her mother as the Witch, in Hansel and Gretel.

"CLAUDIA PINZA, soprano, was born in Argentina and received her musical training in Bologna and Abruzzi. She is the daughter of Ezio Pinza, famous Metropolitan bass. Mr. Pinza had no idea his daughter possessed any talent until she surprised him by appearing in Monteverdi's Orpheus in the fall of 1946, at La Scala. She came to the United States in 1946 and since then has won success in opera performances in Washington, Baltimore, Philadelphia and San Francisco.

"EVELYN SACHS, contralto from Brooklyn, is in her early twenties. She began the study of piano at nine and of voice at 17, attended Cornell University and Juilliard, where she received a B.S. degree and was awarded a fellowship in the Juilliard Graduate School. Her first operatic appearance was with the Chicago Opera Company. She has also sung opera roles in Montreal and New York.

"ERNA SCHLUETER, dramatic soprano, was born in Oldenburg, where she began her musical studies. She has sung such roles as Brünnhilde, Isolde, Ortrud and the Marschallin in opera houses of Switzerland, Italy, Spain and Holland. At present she is in London, where she will appear in the title role of Elektra before coming to the Metropolitan in November.

"POLYNA STOSKA, American soprano, was born in Worcester, Mass., and there received her early schooling. She won a scholarship at the Juilliard Graduate School and first prize in a contest given by the Massachusetts Federation of Music Clubs. Miss Stoska has appeared in many of the major cities of this country and Europe in a wide variety of roles. During the war she sang under the auspices of the USO in Greenland, Iceland, Germany and in the Pacific theater. Recently she received the citation, 'Best musical supporting actress on Broadway,' for her portrayal of Mrs. Maurrant in Street Scene. She will make her debut as Elvira in Don Giovanni, Nov. 7.

"PIA TASSINARI, soprano, was born in Italy, received her musical training first in the choir of her convent school, and later at the Liceo Musicale Rossini in Bologna. Her debut in La Boheme won engagements for her in such opera houses as La Scala in Milan and the Teatro Reale in Rome, and she later toured Europe. In 1940 she met Ferruccio Tagliavini in Palermo and they were married the following year. Since then they have appeared together often in the operas houses of Europe and South America.

"GIUSEPPE VALDENGO, baritone, was born in Turin, Italy, attended the Conservatory of Turin, winning diploma for study of the oboe and for voice. He made his debut in 1936 in The Barber of Seville and was with La Scala for four seasons; was first heard in the United States at the New York City Center in Madama Butterfly. Last season he appeared in Seattle, San Francisco, Portland, Philadelphia and other cities.

"Artists returning include MIHALY SZEKELY, bass, who made several guest appearances last year, and KIRSTEN THORBORG, contralto, starred at the Metropolitan in many productions, who appears after a year's absence."

The opera season will continue for 18 weeks through March 13, 1948. There will be 18 consecutive Monday evenings and Saturday matinees, and as in the past, the Wednesday, Thursday and Friday evening subscription series will comprise 16 performances during 18 weeks. Fourteen performances will be given as the Popular Price Saturday evening series, beginning Nov. 29.

Britten's Peter Grimes, Restaging of The Ring, and Revivals of Some Briefly Missing Works Announced.

NEW YORK CONCERTS: Novelties by Orchestras

City Center

Stravinsky List

Leonard Bernstein and the New York City Symphony on Oct. 6 offered an all-Stravinsky program, listing his Scènes de Ballet for Orchestra, the Concerto for Violin and Orchestra and the whole of Petrouchka.

The sensation of the evening was the violin playing of Tossy Spivakovsky, soloist in the concerto. His interpretation was of great skill, technically and musically. The audience gave him thunderous applause.

The Scènes de Ballet is a weak score of the composer, more compiled than composed. But the Petrouchka music, especially as played with the virtuosity and fire of Bernstein's imaginative interpretation and the devoted following of his orchestra, proved again to be one of the representative masterpieces of our century. The concert was enthusiastically applauded. H. W. L.

Two Soloists with Bernstein

An abundance of enthusiasm marked the playing of this orchestra on Oct. 13, under the same conductor. Schumann's Spring Symphony was intoxicating in its vigor and persuasive in its directness. But the group was capable also of conveying the more tender facets of music as shown by their delicate accompaniment to Debussy's First Rhapsody for Clarinet and Orchestra, played delicately and brilliantly by David Oppenheim, a member of the ensemble.

The other soloist was Hugo Kolberg, serving temporarily as concertmaster of the orchestra, who played Piston's Violin Concerto, not heard here for almost a decade. All the difficulties of this score, complicated in rhythm as well as in coordinating the ensemble, were overcome victoriously. The applause prompted the composer to take a bow from the stalls.

The concert opened with Bach's Brandenburg Concerto No. 1 in F major, which received a straightforward reading. Even the difficult horn passages came off well. The audience feted conductor and orchestra. H. W. L.

Carnegie Hall

Philadelphians Return

With Eugene Ormandy conducting, the Philadelphia Orchestra, on Oct. 7 began its New York season with an exemplary program. It opened with Ormandy's transcription of Bach's Toccata and Fugue in D minor, which treats the orchestra in the manner of an organ and is very effective, though a trifle theatrical. Sibelius' Symphony No. 2 in D major again proved its innate imaginative grandeur, its great vision and deep meaning. A well coordinated performance of the superbly playing orchestra made work and interpretation a triumphal success.

As centerpiece of his bill Mr. Ormandy had chosen three fragments for voice and orchestra from the opera Wozzeck by Alban Berg. Twenty-three years have passed since the first performance raised one of the most violent controversies. What seemed daring then today sounds completely intelligible, what was then called atonal today appears well within the limits of what we are accustomed to perceive musically, and highest admiration prevails for the masterwork, which an uncompromising composer penned at a time when success seemed out of reach.

The performance with Gertrude Ribla as a perfect vocal interpreter, received an uncontested, enthusiastic reception. The concert closed with a colorful, virtuoso reading of Ravel's Daphnis and Chloe Suite No. 2 and an ovation for conductor and orchestra. H. W. L.

PREMIERE PREPARATIONS. L. to r., Jean Love, soprano, Laura Newell, harpist, Sydney King Russell, author-composer, looking over the score of Sonatine Pour Sopran et Harpe, by Robert Russell Bennett, composed especially for Miss Love and premiered by her in her recent Town Hall recital.

Philharmonic Opening

Was Leopold Stokowski thinking of the atom bomb and its threatening implications when he programmed as the opening number of the Philharmonic season, on Oct. 9, his symphonic transcription of Bach's Sinfonia from the church cantata, Ich steh' mit einem Fuss im Grabe? If so, his choice proved very effective and was well balanced by the rest of the program, which offered cheerful works to regale the capacity audience attending this 106th opening night of our city's great orchestra.

It was astounding to hear Mr. Stokowski in such a conservative program. His Bach interpretation, as is usual with his imaginative transcription had great sensuousness and warmth, using the string section in simple contrapuntal designs. His reading of Brahms' Second Symphony did not deviate too much from the traditional pattern with the exception of sudden changes in tempo and rubati which took some listeners by surprise.

With a unique sense of color he directed Debussy's Nuages and Fêtes, completing the whole series of the Nocturnes with a performance of the rarely heard Sirenes in which the Women's Chorus from the Westminster Choir took the vocal assignment. This delicate music, in which the human voices interwoven with the orchestra are used for instrumental effect, was marvellously balanced in its coloristic effects. The evening closed effectively with Ravel's Daphnis and Chloe Suite No. 2. H. W. L.

Beckett Leads Youth Concert

The first of six symphony concerts conducted by Wheeler Beckett under the auspices of the New York Youth Concerts Association, on Oct. 15 drew a large and demonstrative audience of more than 2,500 teen-agers. Fifty chartered buses, in double rows lined the 57th Street curbs, and inside the hall the young hopefuls from the New York area, Long Island, New Jersey and Connecticut, were enthusiastic and appreciative of the program which included the Egmont Overture of Beethoven; Schubert's "Unfinished" Symphony; the Prelude to Lohengrin, by Wagner; the Strauss Blue Danube Waltz; and portions of the Tchaikovsky Romeo and Juliet score.

After the intermission, Mr. Beckett gave the attentive listeners examples of woodwind instruments with illustrations supplied by John Wummer, flutist; Ferdinand Prior, oboist; Alexander Williams, clarinetist; Manuel Zegler, bassoonist. The conductor offered concise and interesting commentaries during this period. M. C.

Toska Tolces' Piano List

An appreciative audience greeted the return of Toska Tolces, pianist, on Oct. 3. Miss Tolces included Haydn's Sonata in A flat No. 46, Mozart's Nine Variations on a Minuet by Duport, Beethoven's Sonata in E flat, Op. 81a, Faure's Theme and Variations, Op. 73, and Chopin pieces. The artist's pleasing dexterity in fast passages was occasionally marred by contrasting nuances which did not clearly enunciate the rhythmic or the tonal qualities. However, she is to be commended upon her expressive lyricism. L. J. G.

Mihal Kusevitzky Sings

Mihal Kusevitzky, formerly cantor in one of Warsaw's principal synagogues, was greeted on Oct. 4, with an ovation by a capacity audience. The greeting was given to a man who had been saved from the Nazi slaughter and practiced his art for the benefit of Polish troops and his countrymen during the war. He opened his bill with three religious chants which at once made known his excellent vocal equipment. The old synagogal melodies were given dramatic meaning and the very difficult technical vocal demands were met with stunning vocal virtuosity. The following arias by Gluck, Mozart and Rossini were also sung with fine vocalism, though all stylistic details were not always fulfilled. His high register sometimes suffered from a certain tightness. In Russian songs by Rimsky-Korsakoff, Khrennikov and Tchaikovsky, and in arias by Donizetti, Moniuszko and Cilea he again proved his vocal and interpretative competence. The last group opened with the impressive Hebrew melody by Joseph Achron and closed with three Jewish folksongs, in which he took his audience by storm. Many encores followed. H. W. L.

Ricci in Modern Violin Works

Ruggiero Ricci, who impressed with his last year's recital at Town Hall, chose for his Oct. 5 program only contemporary violin music. Courageous as this undertaking was, the selection was not too happy for, with the exception of Stravinsky's Suite Italienne, the works were of second rate quality. Hubeau's Violin Concerto in C major is talkative, epigonal and, though brilliant for the violin, has little to say. It is a diluted rehash of early 20th century French music. Vittorio Giannini's Sonata for violin alone, which received its world-premiere, also is lacking in originality, though it provides the player with effective material. It was here that Mr. Ricci did his best playing and also in Kabalevsky's Improvisation, which opened the last group, the rest of which comprised short pieces by Kreisler, Virgil Thomson, Abram Chasins and Darius Milhaud. Unfortunately, Mr. Ricci's playing often was not on pitch, so that his great technical facilities did not show up to best advantage. His audience received him very cordially, asking five encores. H. W. L.

Adi Bernard in U. S. Bow

Adi Bernard was introduced to America on Oct. 6 in Mozart excerpts, the Beethoven "Waldstein" Sonata, Mendelssohn, Chopin, Liszt, Fauré and Liapounov numbers, three characteristic pieces by contemporary composers — Barn Dance by Binder, The Juggler by Toch, Jeeps by Lazarus (first performance)—and the first hearings of Mousorgsky's In the Village and Scherzo in C-sharp minor (these were played according to the original edition published in Moscow in 1939 for the first time and flown to Paris for Miss Bernard's first concert, Dec. 4, 1945, after her escape from a Nazi concentration camp). This was a list of interest and charm, and those same adjectives applied to Miss Bernard's playing. She has a real affinity with the keyboard. D. B.

Reah Sadowsky Gives Premieres

An evening of unusually satisfying musicianship rewarded the audience of Oct. 8 when Reah Sadowsky, pianist, was heard in a program which first presented works of Bach, Beethoven and Brahms, and then American premieres of Juan Orrego's Theme, Variations and Fugue on a Street Cry and Villa-Lobos' Bachianas Brasileiras No. 4, with Chopin, Ravel and Prokofieff music at the last. Miss Sadowsky has brilliant and individual gifts. Technically proficient, she uses the keyboard to impart interpretations of fine coloration, logical building to climaxes and spacious conceptions. D. B.

Gunnar Johansen in Own Sonata

Gunnar Johansen on Oct. 10 gave a magnificent piano recital well worthy of his gigantic powers. The Mozart C minor Fantasie was all the epic it should be at a master's hands, leaving so much to the hearer's imagination in addition to so much that was actually to be heard. In contrast, the Rondo of C.P.E. Bach was a lovely miniature and the Schubert B flat Impromptu was in one sense the gem of the evening. The Schumann Fantasie, Opus 17, was dynamically inspired without losing its analytical quality.

In the recitalist's own Sonata were power and brilliance, the last movement particularly opulent in tone and phrase. A Chopin group, on the other hand, was done with pastel effects. At the end of the recital, Mr. Johansen seemed, despite the obvious drains which the event had subjected him to, the same alert, vital, powerful personality he had appeared, and sounded, on the platform. T. P.

The Little Singers of Paris

The Little Singers of Paris (Les Petits Chanteurs à la Croix de Bois) came to

(*Continued on page 24*)

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SIGMA ALPHA IOTA HOLDS 25th NATIONAL MEETING

Meeting in Detroit recently for their 25th National Convention, Sigma Alpha Iota members heard artists and speakers high in the music profession as well as college leaders and outstanding undergraduate performers in musical programs and discussion periods.

Notable among the discussion groups was a panel discussion of Opportunities in the Music Profession, led by Edward N. Waters, assistant chief of the Music Division, Library of Congress. Appearing with Mr. Waters on the panel were Dika Newlin, composer-musicologist, and author of the recently published book, Bruckner, Mahler, Schoenberg; Gladys Wilson, head of the music department of the Minneapolis Public Library and national chaplain of Sigma Alpha Iota, Rose Marie Grentzer, head of the teacher training department at Juilliard School of Music; and Edna Hutton, author, hymnologist, and the fraternity's national editor. Nikolai and Joanna Graudan, cello and piano duo, who presented a concert during the convention period, also participated in the discussion. At the luncheon preceding the discussion, Robert Grooters, young American baritone, was heard in a program of songs by Glad Robinson Youse, honorary member of Sigma Alpha Iota.

LUNCHEON PRECEDING "OPPORTUNITIES IN THE MUSIC PROFESSION" panel discussion at Sigma Alpha Iota's National Convention. Seated at the head table are Nikolai Graudan, Dika Newlin, Gladys Wilson, Joanna Graudan, Edward Waters, Kathleen Davison, Glad Robinson Youse, Edna Rait Hutton (behind rostrum), Ruth Grooters, Rose Marie Grentzer, and Robert Grooters. Mr. Grooters presented a program of songs by Glad Robinson Youse at the luncheon.

EDWARD N. WATERS, assistant chief of the Music Division, Library of Congress, was principal speaker for one of the sessions of Sigma Alpha Iota's recent national convention in Detroit. He also served as moderator for a panel discussion of "Opportunities in the Music Profession." Mr. Waters is immediate past president of the Music Library Association, and now serves as secretary of the American Musicological Society and is a member of the board of directors of the American Book Center. (Photo by Detroit Free Press.)

Musical Programs

During the convention day spent on the University of Michigan campus in Ann Arbor, home of the fraternity's

ANNAJEAN BROWN, New York contralto, presented a new Harrison Kerr work during Sigma Alpha Iota's recent national convention in Detroit. (Photo by Maurice, Chicago.)

founding, a vesper musicale was presented. Annajean Brown of New York was featured on this program, and her group included the premiere performance of Harrison Kerr's Carol. The work was especially arranged for Miss Brown's convention performance by the composer, and is a setting for contralto voice with string quartet accompaniment. The string quartet accompanying Miss Brown in the Kerr work and a Samuel Barber score was composed of members of the fraternity's chapter at the College of Music of Cincinnati.

Heard also in the vesper musicale were Martha McCrory, cellist, who this season will go to San Antonio to head the cello section of the Symphony there, and Lauretta Rossiter Cotton, organist, who is minister of music at Trinity Methodist Church in Milwaukee. Other accompanying artists were Isabel Bryan, pianist of Atlanta, Jean Harris, violist of New York, and Wilma Harris, pianist, of Tulsa.

The Ann Arbor Day also included a special carillon recital by Sidney Giles, assistant carilloneur of the University of Michigan.

The convention attracted a large number of college women, and in some instances entire chapters attended the Detroit meetings. Two of these groups, from Cincinnati Conservatory of Music and Iowa State Teachers College, were presented as choral units on the convention program, and a smaller vocal ensemble from the University of Wisconsin was also heard.

International Music Fund Projects

Alumnae interest was centered on discussion of projects for the International Music Fund, a philanthropy established and maintained by the alumnae chapters of the fraternity. For the past three years this fund has been directed largely to the placement of portable "clinic organs" in army and veterans hospitals throughout the country, with additional assistance given to restocking music libraries in war-devastated countries through the American Book Center. New activities for the fund were considered in convention sessions, under the direction of Julia Fuqua Ober, chairman of the National Alumnae Projects Committee. In addition to the continuation of clinic organ placements, some smaller instruments such as auto-harps and prepianos were selected for hospital gifts this year.

Convention Banquet and Elections

The gala convention banquet which closed the four-day gathering presented Julia Fuqua Ober as principal speaker. Mrs. Ober, whose address, This Day Is Mine, highlighted the occasion, is a past president of the National Federation of Music Clubs and an honorary member of the fraternity. Featured artist on the banquet musicale was Rowena Dickey, young American pianist, who came to Detroit for the convention appearance immediately following a summer on the staff of the National Music Camp in Interlochen, Mich.

National officers chosen at the Detroit meetings are: Kathleen Davison of Des Moines, national president; Annelle Chandler of Tulsa, national first vice president; Christine Springston of San Diego, national second vice president; Mildred Vloedman of Blue Island, Ill., national secretary; Edna Geimer of Chicago, national treasurer; Gertrude Wood of Milwaukee, national chaplain; Edna Hutton of Des Moines, national editor; and Mildred Sale of Fort Worth, executive secretary.

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"Double Concerts" for Omaha

OMAHA, NEBR.—The Omaha Symphony Orchestra, Richard E. Duncan, conductor, has announced four double concerts beginning Jan. 19-20; and three more of four children's concerts. There will also be seven new members added to the orchestral membership. Guest artists include: Nan Merriman, mezzo-soprano; Whittemore and Lowe, double-piano team; John Carter, Metropolitan tenor; Roland Gundry, violinist. Sponsors are again the Associated Retailers of Omaha and the Omaha Junior League.

The Morning Musical opened the music season on Oct. 9, with a concert arrangement of Johann Strauss' comic opera The Bat. Emile Renan, arranger and director, was also the baritone of the quartet, and proved himself a skillful actor in his interpretation of five characters. Despite the lack of scenic effects, the action moved easily and rapidly; excellent singing was done by Mr. Renan, Anita Jordan, soprano, Shirley Russell, contralto, and Don Loring Rogers, tenor; and Emilia Mitrani, pianist, ably accompanied. H. M. R.

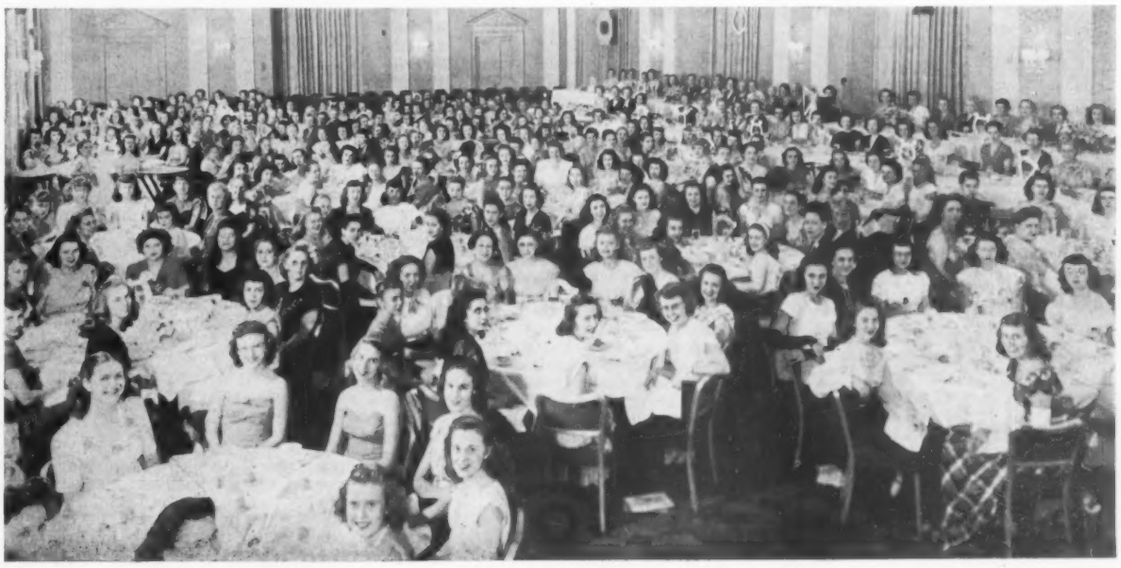
Jascha Horenstein on Second Tour of Europe

Jascha Horenstein, conductor, left on the SS America on Oct. 8 for his second European concert tour since the end of the war. He makes guest appearances in Paris with the orchestras of the Conservatoire, the Lamoureux, the Radio National and the Radio Diffusion. He will be heard four times with the Brussels Philharmonic, the BBC Orchestra and the London Symphony. Works he plans to feature include Barber's School for Scandal; Copland's Quiet City; Two Nocturnes by Lopatnikoff and Vision Dramatique by Rathaus.

Schuster to Make Five New York Appearances

Joseph Schuster, cellist, began his tour this season in Canada, Oct. 20, and will play from coast to coast. He appears in New York on Nov. 20 with the Haarlem Philharmonic, Jan. 12 in his own recital, Feb. 29 with the New Friends of Music, March 13 on the Peoples Symphony Concerts, March 15 and 22, for the Y.M.H.A. He leaves for Europe early in April. Seven transcriptions by Mr. Schuster of standard and current works have been issued by leading publishers.

A SCENE AT THE SIGMA ALPHA IOTA CONVENTION BANQUET.



RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

TOSCANINI WITH HIS GRANDCHILDREN,
Emanuela Castelbarco and Walfredo Toscanini. The Maestro opened the 1947-48 NBC Symphony season on Oct. 25 (Sats., 6:30 p.m., EST). (NBC Photo.)

Julius Mattfeld, CBS Librarian

"Music is a pleasurable art," says Julius Mattfeld, musician and musicologist who presides over the CBS Music Library. No one, after a couple of minutes' conversation with him, would deny that Mr. Mattfeld derives infinite pleasure from every kind of music, ancient, modern and "middle-aged," popular as well as serious, though he insists that there is too much emphasis on the word "serious."

With a refreshing enthusiasm that immediately dispels any preconceived notion of dry scholarship on his part, Mr. Mattfeld will launch into an analysis of a 19th Century Overture, dash to the piano in his office to demonstrate it in virtuosic fashion, and then rage against the "pot-bellied, flabby conductors" who play it in the wrong way.

Though Mr. Mattfeld knows a great deal about Palestrina's Lamentations, and though his personal tastes run more to Liszt, it is part of his duty as well as his pleasure also to collect, file and stow away in the massive CBS library almost everything written in the popular field.

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Popular music today, he says, is much closer to symphonic music than it has ever been before. He points out that the influence classics have come to exert on popular music is not a matter of imitation or outright borrowing. It comes, rather, from the fact that the popular songwriter of 1947 has a better musical education than his predecessors of 100 years ago. Tin Pan Alley-ites can no longer "get away with" a simple tune. The public demands that it be dressed up with smart arrangements.

Largely responsible for this shift in taste, Mr. Mattfeld observes, is the wide hearing that the world's more enduring music has received through radio and recordings. The average American's musical tastes have been so enriched by all this that he wants more than a simple one-finger melody on his song sheet, record-player over the air.

There's more to it than that, Mr. Mattfeld will tell you, getting up from the piano where he has been illustrating a musical point. Popular music composers of today often get their early training as arrangers for conductors and for more established song writers. They learn by reading standard concert scores the tricks of orchestration used by such masters as Debussy, and have developed a knack for applying them to tunes about "moon," "June," "spoon" and "croon."

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Mr. Mattfeld's excursions into musical life have been as performer and composer as well as scholar, and this fact may be responsible for the excellent repute of the CBS library among musicians both resident and visiting. For Mr. Mattfeld looks on his department not as a dry as dust museum, but as a guide and servant to the performer. The activities of his staff of arrangers and copyists are directed to the performances of the music in question, and this fact does much to preclude a stuffy isolationism to which many libraries succumb.

As a public performer, Mr. Mattfeld's instruments were the organ and piano. He was featured in his own Sunday morning organ program on CBS for several years. His pianistic activities now are limited largely to accompanying well-known concert artists. His aunt, Marie Mattfeld, was a noted Wagnerian opera star of the Metropolitan Opera, and her nephew early became acquainted with the techniques required of the too-often ignored accompanist.

His approach to this task, as to most things musical, is novel. In performing a song, he says, he tries to forget all that has been rehearsed and waits to see how the singer wishes to take it. This, he says, gives the effect of both cooperation and spontaneity. His piano style, a friend once remarked, consists of "playing for the line." Everything is aimed at getting at the meaning of the piece and, more important, "putting it across" to the audience.

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Perhaps Mr. Mattfeld's best known composition was a ballet entitled The Virgins of the Sun, which ran for a hundred performances in the old Greenwich Village Theatre. It had the special distinction of being censored by the prison officials of Sing Sing! The ballet had been chosen as entertainment for the inmates, but when the troupe arrived at Ossinning, the powers-that-be decided to cancel the performance because of the scanty costumes that the dancers had brought along.

Before coming to CBS in 1929, Mr. Mattfeld was acting chief of the Music Division of the New York Public Library. He is a member of the American Musicological Society, and one of the founders of the International Composers Guild. Through this organization, he helped to bring to the attention of the musical public such "moderns" as Debussy and Stravinsky.

JULIUS MATTFELD,
Director, CBS Music Library.

Antonini Conducts Two CBS Programs

Alfredo Antonini directed the CBS Symphony Orchestra (Suns., 11:30 p.m., to 12 Mid., EST) on Oct. 19. Evelyn Pasen, 22-year-old mezzo-soprano from Toronto, was the guest artist, singing Chants D'Auvergne by Canteloube. On Oct. 26, Antonini also led the CBS Invitation to Music program, which featured Honegger's Symphony for Strings and Trumpet. One of the busiest conductors in radio these days, Antonini is the regular maestro of the Eileen Farrell song series, and Gateways to Music, as well as being recently assigned to direct the music for CBS' dramatic series, Romance.

WQXR and Doubleday to Present Book Concerts

The Doubleday Book Concert, a program of good music and news about books, had its initial airing over WQXR on Saturday, Nov. 1 (2:05 to 3:00 p.m., EST). Presented by WQXR in co-operation with the nine Doubleday Book Shops in New York City, the new series will feature serious music and news of the literary world. Harold Allen, a newcomer to New York radio, will be heard as narrator on the program. The series will be written and produced by Charles Oppenheim, radio director of the Doubleday Book Shops.

In announcing the series, officials of WQXR and Doubleday made known a plan whereby book marks calling attention to the program will be inserted in all books and records sold in the nine stores. The program will be open for participating sponsorship by book publishers only.

Toscanini Opens Tenth Season With NBC Symphony

When Arturo Toscanini opened the 1947-48 NBC Symphony Orchestra series (NBC, Sats., 6:30 to 7:30 p.m., EST), Oct. 25, it marked the distinguished maestro's tenth full season with the ensemble, which was organized in 1937 expressly for him. During one year he was on sabbatical leave, directing only four benefit concerts.

Toscanini will be on the podium for 16 weeks, from Oct. 25 through Dec. 13 and from Feb. 14 through April 3. Erich Kleiber and Ernest Ansermet will be guest conductors for four weeks each. Kleiber's engagement will run from Dec. 20 through Jan. 10, and Ansermet's from Jan. 17 through Feb. 7. Kleiber was guest conductor of the NBC Symphony two years ago, but this is Ansermet's first NBC appearance.

Chasins to Act as National Judge for Rachmaninoff Fund

Abram Chasins, composer-pianist, and music director of radio stations WQXR and WQXQ, will from time to time be taking short leaves of absence from his duties at the radio stations, to act as national judge for the Rachmaninoff Fund national competition for pianists. The first regional auditions which Chasins will attend, to help co-ordinate, interpret and establish the music standards in every contest, takes place in Philadelphia on Nov. 10, 11 and 12. Other regional auditions are scheduled for Cleveland on Nov. 28 and 29; Chicago on Dec. 1; Dallas on Dec. 5; and Los Angeles on Dec. 10.

Sings New Canadian Work

The first performance since publication of a work by the 21-year-old Canadian composer, George Hurst, was given by the baritone star of the Edmund Hockridge Show, Sun., Oct. 19 (10:30 p.m., EST, 11:30 p.m., AST) over CJBC and the Canadian Broadcasting Corporation's dominion network in Canada, and over the Mutual network in the United States. Mr. Hockridge sang the number with the orchestra under the direction of Geoffrey Waddington. The Hurst composition, When Soft Voices Die, is based on a poem by Shelley, and is one of the first works published by BMI Canada Limited, a new organization for publishing and promotion of Canadian music.

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NEWS AND REVIEWS

BERNICE JUDIS,
General Manager of Station WNEW, New York. (Photo by Bruno of Hollywood, N. Y.)

"She Shall Have Music:" The Role of Bernice Judis

This is about a lady who has a way with music. She is one of the top women executives in radio, and her name is Bernice Judis. Her job: general manager of WNEW, New York, whose basic formula of "Music has news" established it as perhaps the nation's Number One Independent Radio Station.

Her knowledge of music isn't worn on her sleeve. She is adept in drawing out the opinions of her staff on musical matters and then casually displaying an erudition and deep-seated understanding of musical form. She can name the pianist playing on a disc, spot the trombonist or detect the difference in drumming styles—all without peeking at the record label. When new pianos were purchased at the station she left the decision to the music department, and then surprised everybody by sitting at the piano and improvising magnificently. Nobody had even known she could play in this fashion.

Bernice Judis was one of the first to divide the basic house orchestra into small "combinations," which could provide the station with "live" music over a twelve-hour period.

Her skill at picking vocalists is legendary. At one time Frank Sinatra, Dinah Shore, Barry Wood and Helen Forrest were all singing and learning their styles under the WNEW banner. Miss Judis heard Sinatra on a small station in New Jersey, broadcasting from a third-rate road house, and had the station's vocal chief "contact" him.

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She is deeply interested in standard concert music, and feels that it is the function of a mass station never to lose quality. WNEW, she believes, must be a press agent for the more serious music, introducing the classics to the masses.

As matchmaker between Beethoven Boulevard and Tin Pan Alley some notable programs have been heard on WNEW. For example, during the war years a program, "Music in Exile," showed tremendous ratings because it appealed to the listener on an emotional basis. The program began with this announcement, "If this were WNEW, Berlin and not WNEW, New York, the following program would sound like this": (then followed a piece of classical music interrupted by the harsh *"Verboten"* of the announcer). All in all, jive fans got so mad at Hitler that they stayed to hear Mendelssohn, Tchaikowsky, Rimsky-Korsakoff *et al!*

Other WNEW programs of classics include a unique "Behind the Curtain," wherein three critics listened to as many artists, separated by studio walls, and then were asked to judge the performance without knowing who was playing. Occasionally, a Heifetz record was cued in and the critics were kept dizzy trying to prevent being "trapped." All the while, young artists were being heard —and paid—and the music being introduced. Today WNEW carries a ninety-minute program of classics on Sunday (9 to 10:30 p.m., EST), among longest continuous programs of three B's in the New York area.

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An enthusiast also for swing music and authentic jazz forms, Miss Judis encouraged the Saturday Swing Session held all last season, which was sent overseas to the armed forces and produced a VOX album of records which preserved the uninhibited quality of the music, including the audience reaction.

One of Miss Judis' proudest presentations on WNEW was the American Negro Theatre Opera series—the first all-Negro company of operatic performers, whose boast was that they were doing Carmen—not Carmen Jones—and what's more in French! It is a positive kind of encouragement—this practical approval by demonstration that gives Miss Judis her greatest sense of accomplishment.

Good music, well played, is always appealing. That's Bernice Judis' philosophy, and it's one of the things responsible for making WNEW perhaps the nation's top independent station.

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Symphonic Hour on CBC

A new series of one-hour broadcasts by Les Concerts Symphoniques de Montreal and the Toronto Symphony Orchestra was aired for the first time, Oct. 21 (8:30 p.m., EST, 9:30 p.m., AST) over stations of the Canadian Broadcasting Corporation's Dominion network. The two orchestras will be heard on alternate weeks.

The first broadcast presented Les Concerts Symphoniques, under its permanent conductor, Désiré Defauw, who recently returned from directing a series of concerts in South Africa and his native Belgium. The featured work was Beethoven's Ninth Symphony with an assisting choir of 120 voices, and soloists Jeanne Desjardins, soprano, Anna Malenfant, contralto; Jules Jacob, tenor; and Gerald Demarais, bass.

On Oct. 28, the Toronto Symphony Orchestra was heard in an all orchestral program conducted by the ensemble's permanent conductor, Sir Ernest Macmillan.

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Chayres Booked for Venezuela Broadcasts

Nestor Chayres, tenor, who has been featured guest star on major radio programs, is scheduled for an extended engagement on the Chesterfield radio series in Cacacas, Venezuela, after fulfilling recital engagements in Latin America. He will return to America in January to begin a concert tour under the management of Columbia Concerts, Inc.

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Canadian Symphony Premiere

The first performance of two movements from Symphony No. 1 by Barbara Pentland, one of Canada's leading young composers, was broadcast over the Canadian Broadcasting Corporation's Dominion network on Oct. 14. With the orchestra under the direction of Alexander Brott, the scherzo and adagio were heard in the final prom of the CBS Dominion Concert Hour summer series. The fourth movement is as yet unfinished.

Although this is Miss Pentland's first symphony, other of her concert works for orchestra, chamber groups, piano and ballet have been performed in Canada, the United States, and Australia, and featured on BBC broadcasts. Now on the staff of the Royal Conservatory of Music of Canada, she recently completed the score for a National Film Board production about the importance of Canada's art galleries in community life.

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CITED FOR SERVICES TO U. S. NAVAL RESERVE

Navy citations for outstanding contributions to the U. S. Naval Reserve campaign last spring were recently given to three members of the RCA-Victor organization. Vice Admiral James L. Kauffman (left), Commandant of the Fourth Naval District, presented the citations, and the recipients were (left to right): Robert Merrill, Metropolitan Opera baritone and star of the RCA-Victor radio show; John K. West, Director of Public Relations of the company; and Frank M. Folsom, Executive Vice President in charge of the RCA-Victor Division.

Lomax Presents Unique Folk-Song Show

Alan Lomax, outstanding ballad authority, who collected and collated most of the folksong material on file at the Library of Congress, inaugurated a new series of recorded folksong presentations over the Mutual network, Oct. 8 (Weds., 12:30 to 1:00 p.m., EST).

Mr. Lomax, who toured the country over a five-year period for the Library of Congress, collecting American folk music, is a Texan who has made his life work the recording and filing of typically American music. Mr. Lomax plans to use the recorded works of outstanding balladeers in his unique program, and is presenting the weekly broadcasts over Mutual in the belief that the country as a whole is interested in the sectional folk music that is the language of the people.

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RADIO NOTEBOOK

ERNEST ANSERMET conducted an American program over Radio Geneva recently, presenting first performances in Switzerland of SAMUEL BARBER'S Adagio for String Orchestra and Capricorn Concerto, VIRGIL THOMSON's The Plow that Broke the Plains, and AARON COPLAND's Appalachian Spring.... ROBERT MERRILL, ELAINE MALBIN and GEORGE CROOK, NBC organist, featured Mana-Zucca's songs on the air-waves recently. . . .

JOHN F. ROYAL, NBC vice-president, says President Truman's appearance on the first telecast from the White House on Oct. 5, showed him to be as much a video "natural" as the late President Roosevelt was a radio "natural." . . . FIRST PIANO QUARTET, which has been a Mon. night feature on NBC, switched to Thurs. evenings on Oct. 9, 11:30 p.m., EST. . . . MILTON KATIMS returned as guest conductor of the NBC Symphony on Oct. 18. . . . VAUGHN MONROE avers about the new long skirt, "In the inflation era it's the only thing that has come down but has gone up in price." . . .

GLADYS SWARTHOUT presented the first radio performance of FRANCIS POULENC's Les Chemins de l'Amour, via the Telephone Hour, Oct. 20. . . . WBAM, WOR's FM station returned to the air, Oct. 20. The station's large library of recorded music has been made available to the station to provide listeners with the best music records. . . .

DUKE ELLINGTON received the honorary degree of Doctor of Music at St. Ambrose College in Davenport, Iowa, Oct. 20, in honor of his contributions to American music. . . . Rehearsals of NBC's Cities Service Highways in Melody run a few minutes longer these days as fathers PAUL LAVALLE and MACMORGAN discuss their daughters, Susan, four weeks old, and Kathryn, four months, respectively. . . .

NBC's Harvest of Stars program was extended a full hour, Oct. 29, to mark the celebration of International Harvester's 100 years in Chicago. The program originating from the Chicago Stadium, featured BIDU SAYAO, JAMES MELTON, and conductor FRANK BLACK. WALTER HUSTON narrated a dramatic documentary of the company's century-old history in the windy city. . . .

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

In line with the various economic necessities today, such as meatless days and eggless days, ballet is right in there pitching with corps de balletless days. And just as smaller quantities of food, well chosen, can be more nourishing than a sumptuous repast, so there also may be a substitution in ballet of quality for quantity. An evening of ballet with just a few artists can be almost as rewarding as a performance by a fairly large and competent company.

So far, this season has offered lean days for ballet lovers, and the programs of Markova and Dolin and their company brought the enthusiasts out in full force to the Metropolitan Opera House on Oct. 17, 18, and 19. Even the SRO signs had to be removed. How pleased the customers were with the results is another thing.

The ratio of accomplishment in ballet must depend on many factors. What is perhaps important for dance programs is the subject matter and the way in which it is directed, for names and ability in performance are almost entirely disqualified if there is not a genuinely imaginative creative force in charge of the proceedings. This point was well proved by the Markova-Dolin performances. Markova and Dolin are "names" —great big ones; and Markova remains an extraordinary dancer, too. But bodily motion in dance is supposed to express something; and what good is the purest line if it has nothing to impart?

New Works Presented

The opening program offered a world premiere, a New York premiere and two divertissements. The New York premiere was Fantasia, a typical Nijinska creation to the Schubert-Liszt Wanderer Fantasy, with the piano part well played by Richard Gregor. It is straight academic ballet, not as inspired as the Chopin Concerto and naturally not as interesting visually as any of her previous works (since it is not possible to get the effective patterns with six dancers that twenty-six can achieve). With music lasting about half an hour, the six dancers, however, did nobly. Bettina Rosay and Oleg Tupine were the central figures. These are two talented dancers. Miss Rosay has a tremendous technique but still needs to develop a style and more flattering makeup. Tupine makes a fine appearance, is strong technically and has excellent elevation. Albia Kavan, Rozsika Sabo, Rex Cooper and Wallace Seibert were the other four dancers.

Jerome Robbins' Pas de Trois was danced for the first time by the people for whom it was choreographed—Markova, Dolin and Eglevsky. The latter appeared as guest artist. This little satire on ballet does not wear very well and is not Robbins at his most inventive.

The Black Swan with Rosay and Seibert was a bright spot of the evening. Here Miss Rosay really had the opportunity to display her virtuosity. Seibert also did very well. He had all the attributes of an outstanding dancer—strength, appearance, style and technique. Markova's inimitable interpretation of the Dying Swan was the third of the short works.

Henry VIII Premiered

Henry VIII was the new work. It had no particular distinction, originality or choreographic interest. According to the program the work was choreographed by Rosella Hightower and staged by James Starbuck. Just where one chore ended and the other started was difficult to determine, but since the whole thing didn't add up to much it is not too vital to fix the credit (or discredit). Mention should be made, though, of the conductor, Robert Zeller, who cleverly adapted and arranged the spirited Rossini overture for the ballet. Dolin was Henry the Eighth (or Bluebeard the Second) and his wives were Natalie Conlon, Alicia Markova, Rozsika Sabo, and Kirsten Valbor.

New York Premiere of Dolin's Camille

Though the program on the second night was different, the quality was about the same. Opening again with the Fantasia, the second ballet was The Lady of the Camelias, a choreographic pantomime by Anton Dolin. It is, of course, based on the Dumas story, to music by Verdi that Zeller adapted and arranged.

This is completely different from the elaborate Camille choreographed last year by Taras to music by Schubert. In three scenes with the slightest suggestion of scenery—The Ball, Meeting and Union—it is sketchy and melodramatic. There are no subtities here, but Markova seems to enjoy this sort of thing and she has rarely been lovlier, especially in the second and third scenes. Dolin gesticulated and stalked on and off stage in the part of Armand, and the supporting cast did as well as they could with their assignments. The costumes were designed by Antonio Ruiz.

MARKOVA AND DOLIN,
who appeared with their company at the Metropolitan Opera House on Oct. 17, 18 and 19. (Photo, John E. Reed, Hollywood.)

Trio of Divertissements Closes Program

Eglevsky made his only appearance of the evening with Bettina Rosay in a rather faded Bluebird. This was followed by the Pas de Trois, a waltz, also from Tchaikovsky's Princess Aurora, with Kirsten Valbor, Natalie Conlon and Royes Fernandez. What the girls lacked in fluidity and grace Fernandez made up in many ways. He is another dancer of exceptional talent. Though not yet as experienced as Tupine and Seibert, he, too, has style, makes a striking appearance and his technique is clean. Proper guidance and the opportunity for performance should bring him up in the front ranks of the classic male contingent.

The Don Quixote Grand pas de Deux with Markova and Dolin brought the evening to a close. Markova, dazzling in a brilliant red tutu, danced with her usual assurance through Dolin showed even more mannerisms than usual.

If this group would have one or two good contemporary pieces in its repertoire, along with its classical divertissements, it could very well be a substitute for a ballet company. As it stands now, the repertoire unfortunately contains too many of ballet's burlesque elements and not enough of the contemporary attitude to ballet as an expression of life. The nineteenth century is all very well, and has given us great choreography, but there seems no point for new ballets trying to perpetuate the expressions of a bygone era.

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Dance News

Word from Igor Schwezoff brings the news that the Ballet he heads in Brazil has already given thirty-eight performances in Rio alone. This is somewhat of a record. The company consisting of twenty-two dancers has been touring and plans to go to Buenos Aires. Ballets that have won the widest acclaim so far are Concerto Tragico (a new work set to Addinsell's Warsaw Concerto), Moonlight Sonata, Eternal Struggle, Premeiro Baile, Apparitions and an Adagio from the Red Poppy. . . . S. Hurok will present Harald Kreutzberg at the Ziegfeld Theatre on Nov. 9 and 16. As in former years, his accompanist will be Friedrich Wilckens. . . .

Mia Slavenska's Ballet Variante has embarked on its tour of the United States and Canada. Under the direction of F. C. Coppicus and F. C. Schang of Columbia Concerts, the company will head for the midwest and the east coast after a tour of California, Oregon, Washington and British Columbia. . . . On Oct. 22 and 23 La Meri presented her Bach-Baharata Suite and Krishna-Gopala (the pastoral story of the god and the milkmaids) at the Ethnologic Dance Center. . . . Nina Fonaroff is to appear at the YMHA on Nov. 16. . . . Choreographers' Workshop gives its first program of the season at the Studio Theatre on Nov. 2. Tony Charmoli, Danny Daniels, Carola Goya and Marion Scott will present works.

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Artists under Davidson Management Heard in Tours

Artists under James A. Davidson Management, Inc., include Morton Gould, composer and conductor, who inaugurated his first concert tour in Ames, Iowa, on Oct. 19. The first part of the tour comprises 22 concerts in three weeks. In addition to conducting he also plays the piano version of his own Interplay, the first time he has appeared as a pianist in 15 years. Mimi Benzell recently returned from England where she sang the lead in the musical The Nightingale. Wilbur Evans has begun his fall activities after a summer in operetta in the middle west and west.

New York V.T.G. Giving Demonstrations

The New York Violin, Viola and Violoncello Teachers Guild, Louis Persinger, president, is sponsoring a free series of 12 music lecture-demonstrations for the professional, amateur and layman at Wurlitzer Auditorium. The first event on Oct. 30 brought Louis Persinger; his subject was Violin Repertoire. The series continues: Nov. 13, Dr. Ernest E. Harris—Class Instruction; Dec. 4, William Schuman—Open Discussion; Dec. 18, Emily Richtmyer—Musical Therapy, assisted by Mary Gale Hafford, violinist; Jan. 8, Willem Durieux—Bowing; Jan. 22, Maurice Eisenberg—Cello Repertoire; Feb. 5, Emil Hauser—Music of the Near East; Feb. 19, Fritz Rikko—Chamber Music; March 4, Dr. Carlton Sprague Smith—American Violin Music, assisted by Dorothy Minty, violinist; April 8, Richard H. Dana—Old and New Music, assisted by VTG members; April 22, William Primrose—Viola Repertoire; May 6, forum, Stimulating Interest in String Playing—Edith Olesen, chairman; speakers, Dr. George H. Gartlan, Louis Persinger, Hugo Kortschak, Alexander Richter, Louis Applebaum.

Eugene List and Carroll Glenn Back from Europe

Eugene List, American pianist, closed a five-month European concert tour with a recital in Vienna on Oct. 19. His wife, the violinist Carroll Glenn, whose European tour began in the same city on April 5, gave her final recital of the series in Paris, Oct. 23, and played a return engagement in Vienna, Oct. 16. The couple sailed for New York on the SS. Queen Mary, Oct. 25, to begin separate tours in the United States and Canada.

Spivakovsky to Play Coast Premiere

Tossy Spivakovsky, who played the New York premiere of the Bela Bartok Violin Concerto with the New York Philharmonic under Artur Rodzinski several seasons ago, will premiere it in San Francisco when he is heard there for the first time as soloist with the San Francisco Symphony under Pierre Monteux on Jan. 15, 16 and 17.

Callinicos Is Bampton's Accompanist

Constantine Callinicos, pianist-composer, is accompanying Rose Bampton this season.

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Worcester Festival Turns Another Page

By JULES WOLFFERS

WORCESTER, MASS.—The Worcester Music Festival opened its 88th season at Memorial Auditorium on Oct. 13 with "A Concert of Familiar Music" presented by the Philadelphia Orchestra, Alexander Hilsberg conducting, and the Festival Chorus, Walter Howe, conductor.

While the program contained for the most part lighter works traditional to Festival opening concerts, the soloist, Virginia MacWatters, soprano, chose the formidable recitative and aria Grossmachtige Prinzessin, from Ariadne auf Naxos, by Richard Strauss. The young American coloratura made an excellent impression both vocally and musically. Every shade of expression, every vocal nuance, was used in a thoroughly artistic style. Miss MacWatter's offerings were clearly the high point of the evening.

More Than 20,000 Attend

Taking into consideration some of the circumstances under which Worcester Festivals are given these days, it would probably be asking much to expect more than what was actually displayed for the 88th year of these concerts. If the purpose of the Worcester County Musical Association is to provide a pleasant week of music for central Massachusetts residents, then the Festival was a complete success. There were well over 20,000 admissions for the four subscription concerts, the extra program of familiar music, and the childrens' program as presented by the Worcester Festival Chorus, Walter Howe, conductor, the Philadelphia Orchestra, Eugene Ormandy and Alexander Hilsberg conducting, and a distinguished group of soloists. There is no doubt that most of the hearers thoroughly enjoyed the proceedings. But if there is any serious thought given to making this, one of the oldest still-functioning events in the country, a significant and vital force in American music, one can find little evidence of positive accomplishment at the present day.

There is no space here to give a detailed summary of some of the more obvious shortcomings, but a few may be mentioned—the acoustical defects of the Memorial Auditorium; lack of sufficient time for the adequate joint rehearsals by orchestra and chorus; unusual standards in the choice of new music.

Questions of Seating

Yet these and other faults do not seem to be completely insurmountable. One notices, for instance, that soloists and the front strings come through reasonably well. Why not, then, bring entire chorus and orchestra forward into the auditorium and place seats in the vacated places? As for the music, surely Mr. Howe, the music director, should have no difficulty in finding significant new music. Another question might well be, is mere size of any particular importance? Might not more emphasis be placed on quality of chorus rather than on quantity? Perhaps a date later in the season might provide opportunity for some younger singers to participate.

The actual performances provided some fine moments together with much that was routine. Opening night, Oct. 13, as stated, was a personal triumph for Virginia MacWatters, whose pliant and supple coloratura soprano voice gave complete satisfaction. Alexander Hilsberg conducted energetically and the orchestra at times overcame opening night sluggishness.

The second program brought Ormandy to the podium with Luboshutz and Nemenoff as skilled soloists in a fine performance of the Mozart Concerto in E flat for Two Pianos and Orchestra. A charming ballet suite by Gretry-Mottl from Céphale et Procris, stimulating Khatchaturian excerpts from Gayne, and Strauss' Death and Transfiguration, presented an orchestra more in line with the Philadelphian reputation. Bach and Handel choral offerings failed to impress completely.

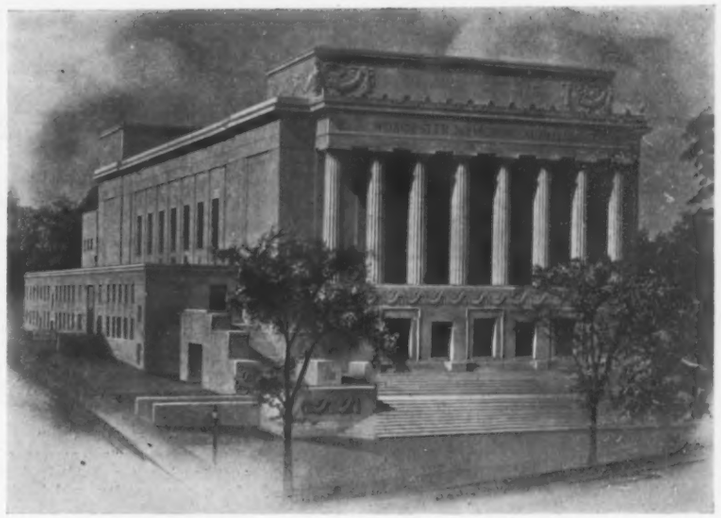
Composers' Night

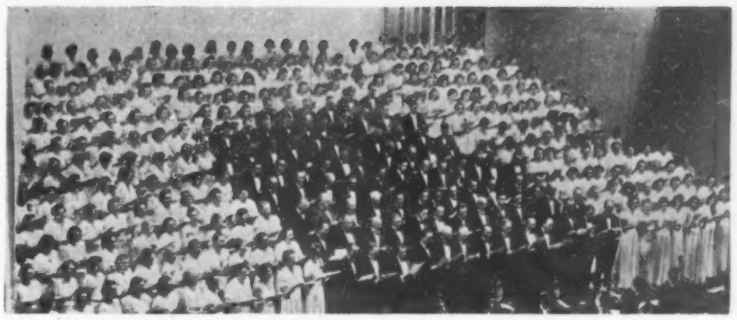
After a Wednesday intermission, Hilsberg and Howe shared conducting assignments for "Composers' Night," in which the first performance of Symphony of Psalms, for Chorus, Orchestra and Baritone, by George Volkel, and the first local performance of "Ode to Youth," by Walter Howe were given performance. Zadel Skolovsky presented an individual and interesting solo performance in the Grieg Piano Concerto. The purely orchestral works were the Wagner Lohengrin Prelude, and the Mendelssohn Italian Symphony.

"Artists' Night" offered the audience Jennie Tourel with Ormandy conducting. The noted mezzo-soprano fulfilled her assignment with distinction. Orchestral works included the Romeo and Juliet Overture by Tchaikovsky, and the Stravinsky Fire-Bird. Borodin's Polovetzian Dances for chorus and orchestra, conducted by Mr. Howe, was the choral contribution.

Beethoven Program

Some of the best singing heard from the Festival Chorus came in the closing all-Beethoven program. After the Fidelio Overture and Leonora's Scene and Aria from Act 1 of the same opera with Brenda Lewis the soloist, Mr. Ormandy went on to the serious business of the evening, the Ninth Symphony. Here was heard orchestral playing of good caliber, here the conductor displayed a fine temperament together with artistic integrity of the highest order, and here the chorus gave some indication of inspiration under Mr. Ormandy's insistent urging. The four soloists, Brenda Lewis, soprano, Jennie Tourel, mezzo, Felix Knight, tenor, and Mack Harrell, baritone, did full justice to their somewhat ungrateful parts. All participants deservedly drew an ovation from the audience to bring to a close this 88th Worcester Festival.





A GLIMPSE OF WORCESTER'S FESTIVAL CHORUS.
Above, the Municipal Auditorium in the Massachusetts city, scene of the recent 88th Festival.

Marine Corps to Mark Centenary Of Its Official Hymn

WASHINGTON, D. C. — Marine Corps Headquarters has announced the observance of the 100th birthday of the Marines' Hymn during the week of Dec. 7 to 13. Research indicates it was first sung in 1847. An unknown Marine is believed to have written the lines "From the Halls of Montezuma to the Shores of Tripoli" shortly after the Marines stormed the Palace of Chapultepec in Mexico City. The music is believed to have been adapted from an old Spanish folk tune, although the melody also is in the opera Genevieve de Brabant, by Offenbach.

N. Y. Philharmonic Elects Trustees

The report of the season 1946-47 was read at the annual meeting of the Philharmonic-Symphony Society of New York, held on Oct. 9 in Steinway Hall. Charles Triller, chairman and president, presented the report which was read by Ralph F. Colin, assistant treasurer, in the absence of Floyd G. Blair, treasurer. It stated that 140 concerts were given last season, 104 regular subscription concerts at Carnegie Hall, one a Pension Fund Concert there, two membership concerts at the Hotel Plaza, five out-of-town concerts at Princeton, Hartford, Norwalk, Springfield and Worcester, and 28 concerts in the spring tour. Attendance at the 104 subscription concerts was 275,097, approximately 93% of the capacity of Carnegie Hall. Cost of operations was $1,003,773.41. Receipts from concerts (including spring tour) were $603,511.99. Broadcasting fees, phonograph royalties and special concessions amounted to $382,845.47. Net operating deficit (increased by the Pension Plan and Trust Agreement deficit of $56.48) was $17,472.43. Against this was applied $75,167.46, income from the Endowment Fund, contributions from the Women's Auxiliary Board, Radio Membership and Guarantors Fund. This left a surplus for the year of $57,695.03.

The following five Trustees of the Society were elected for the coming year: Charles Triller, Floyd G. Blair, Ralph F. Colin, Paul P. Pennoyer, and Robert T. Swaine. The following eight Directors were elected to serve four years replacing those whose terms expire this year: Ralph F. Colin, Marshall Field, Mrs. Charles S. Guggenheimer, David M. Keiser, Richard E. Myers, Leonard Rose (Musical Member), Charles Triller and James P. Warburg. Officers of the Board of Directors were reelected: Charles Triller, Chairman and President; Mrs. Lytle Hull and Mrs. John T. Pratt, Vice-Presidents; Floyd G. Blair, Treasurer; Ralph F. Colin and Robert H. Thayer, Assistant Treasurers; and Arthur Judson, Executive Secretary.

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SILHOUETTES

By MARY CRAIG

Varnay Sings Wagner's "Three B's."

A new star was added to the Teatro Colon's illustrious roster this summer when Metropolitan Opera soprano Astrid Varnay made her first appearances in Buenos Aires as prima donna of the Wagnerian season there, with a schedule of more than ten performances in two months, including two complete Ring Cycles.

Miss Varnay said, in an interview just before leaving for south of the border, that Argentina's world-famed opera house is already familiar ground to her. "In fact," the young Swedish-American diva told us, "my very earliest musical memories are tied up with the Colon and the Teatro Nuevo in Buenos Aires."

Not quite a quarter of a century ago, a four-year-old named Ibolyka Varnay ("That was before I started using my Scandinavian middle name," she explains), went to the Latin-American capital with her parents, both operatic figures of the 'twenties. Her father, the Hungarian dramatic tenor Alexander Varnay, was engaged as stage director of the Teatro Nuevo. Her mother, the coloratura soprano Maria Javor, became a toast of Argentinian music-lovers for her concerts at the Teatro Colon and her portrayals of Rosina, Lucia, and Queen of the Night. Little Ibolyka went with them to performances and rehearsals—thereby gaining a precocious acquaintance with much of the standard operatic repertoire.

No toys were ever needed to amuse the child, who sat quietly in the second or third row of the darkened auditorium, completely engrossed with the proceedings onstage and in the pit.

"The only time I ever made any disturbance," Miss Varnay recalls laughingly, "was once during a 'Barber of Seville' rehearsal, at the point where Bartolo flies into a rage and chastises his ward Rosina. I jumped up and shrieked, 'Don't you hit my Mommy!'"

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Miss Varnay expressed herself as doubly delighted to sing all three Brünnhilde roles of the Wagnerian Ring this summer, the first American-trained soprano ever to undertake that gruelling assignment on the Colon stage. "For one thing," she said, "my parents are still remembered in Buenos Aires as the stage director and soprano who brought to South America its very first performance of Mozart's Magic Flute; so, naturally, I am glad to keep up their tradition with a 'first' of my own."

"The character of Brünnhilde," according to Miss Varnay, "offers one of Wagner's most fascinating psychological studies. It is a personality which develops steadily throughout the mounting action of the Ring. I feel it quite proper to have mastered the Walküre and Siegfried roles in action before essaying a performance of the Götterdämmerung part, which is the most complex of the three in music as well as in motivation. Actually, however, the intelligent artist cannot fully project any one of Brünnhilde's roles without knowing the other two, at least to some extent. That is because the arrogant warrior-goddess, who defies man and the gods in Die Walküre, and the grieving, very human woman who is the helpless prey of a great love in Götterdämmerung, are truly and logically the same person.

"To understand her final sacrifice in Götterdämmerung, one must have experienced her heroic strength in the first opera of the cycle, and the ecstasy of her dawning love in Siegfried. But on the other hand, the purely feminine qualities in Brünnhilde's nature, which are not completely realized until her opening scene in Götterdämmerung, must be visualized from the very beginning of her participation in the drama; for they make plausible the act of defiance through which she loses immortality in Die Walküre, and the ardor of her surrender to a mortal hero in Siegfried."

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With an impressive record of more than 70 performances at the Metropolitan behind her, Miss Varnay ranks today as the youngest singer in musical history to have compassed actual portrayals of all the great Wagnerian soprano roles—in addition to the three Brünnhildes, she also numbers in her repertoire most of the favorite Italian dramatic soprano roles, including Aida, Tosca, La Gioconda; Desdemona in Otello; Amelia in Un Ballo in Maschera; the Leonoras of Il Trovatore and La Forza del Destino; and Santuzza in Cavalleria Rusticana.

"The notion that a Wagnerian star must sing nothing but Wagner is really a fairly recent one," she points out. "Nordica, Ternina, Lilli Lehmann—even Eames, whom we would think of today as a lyric soprano—were equally at home in the leading roles of Verdi and Wagner, Mozart and Mascagni. I love Wagner—in fact, his works are my hobby as well as my vocation! But a real singing actress doesn't want to be type-cast, any more than Helen Hayes would."

This thoughtful and thorough character study plus a true and lovely voice, has made Miss Varnay one of the most convincing singing-actresses in opera today.

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ASTRID VARNAY
as Brünnhilde.

Resnik Called to Substitute In Coast Gioconda

Regina Resnik has added another to her already extensive list of pinch-hittings. She was called upon recently to replace Stella Roman in the San Francisco Opera production of La Gioconda, singing the title part for the first time. The year 1947 is a banner one in Miss Resnik's career, as she has sung six leading roles, all new to her: besides La Gioconda, Delilah in Rogers' The Warrior, Cho-Cho-San in Madame Butterfly, Female Chorus in Benjamin Britten's Rape of Lucretia, Gutrune in Götterdämmerung and Donna Anna in Don Giovanni. The Warrior and Rape of Lucretia were American premieres.

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Lone Star State Summons Singing Stars

Another opera note comes from Walter Herbert by way of New Orleans, where that director is in charge of the Louisiana city's Opera Association—New Orleans being famous for having housed the first opera performance known to have been staged in North America. Dr. Herbert writes that, in addition to his present duties, he has accepted an appointment as Artistic Director and Conductor of the new Fort Worth (Texas) Civic Opera Association. During the coming season performances will be given there and in Dallas.

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BOSTON Koussevitzky Opens Symphony's Season

By JULES WOLFFERS

BOSTON. — The 67th season of Boston Symphony concerts opened at Symphony Hall, Oct. 10 with Serge Koussevitzky conducting the Bach Brandenburg Concerto No. 1, the Hindemith "Mathis der Maler" Symphony, and Beethoven's Fifth Symphony. This was a solid and satisfying beginning in every respect. The orchestra has never sounded better. The strings combined depth with rich volume and the brass displayed a roundness of tone which has sometimes been lacking in the past.

Beginning his 24th year as director here, Dr. Koussevitzky seemed delighted with the orchestra's excellent response. That the audience was pleased with the afternoon's results there could be no doubt.

As previously announced, Dr. Koussevitzky has brought back some new music from his European trip. Slated for performance this season is a Symphony by Olivier Messiaen, a Benjamin Britten Symphony for chorus and orchestra, Malipiero's Fourth Symphony, and a cello concerto by Khatchatourian. Other new offerings are expected to include works by Stravinsky, Florent Schmitt and Jacques Ibert. Among new American works will be a piano concerto by Howard Hanson, a symphony by Walter Piston, a work by Henry Cowell and a new Samuel Barber opus. Several scores which Dr. Koussevitzky has introduced in recent years are scheduled for repetitions, and all three guest conductors, Muench, Bernstein and de Carvalho, will play works not heard here previously. Some of the details on this music disclose that the Messaien composition is very long, in ten movements, about an hour and twenty minutes' playing time. The Britten chorus will have no text, the voices being used symphonically as orchestral instruments.

Two new players are in the orchestra. Joseph de Pasquale comes here from the ABC network as first viola, and Norman Carol joins the violins to fill the gap caused by the death of Nicolai Kassman. Vinal Smith has moved over from trombone to tuba.

Opera and Concerts

Prior to the Symphony opening, the San Carlo Opera Company paid a week's visit to the Opera House with standard repertoire. Opening with Aida, the troupe displayed a good grade of performance in the singing and direction which continued through the stay. Several younger singers made promising debuts, and the over-all results never fell below the competent level which is the least we have learned to expect from San Carlo offerings. Nicholas Rescigno conducted with authority and distinction. Leading roles were taken by Selma Kaye, Martha Larrimore, Hizi Koyke, Winifred Heckman, Graciela Rivera, Elizabeth Devlin, Thomas Hayward, Jess Walters, William Wilderman, Victor Tatozzi, Alfonso Pravadelli, Carlo Morelli and Mario Palermo.

The recital season was not yet fully under way when this was written. A rewarding early October program was that of Erno Balogh, pianist, who dedicated to concert use a new Steinway grand piano before a capacity Boston University College of Music audience. The pianist was received enthusiastically.

Young Artists Win Radio Contest

Attracting much interest here has been the competition Arthur Fiedler has sponsored for soloists on his "Sunday at 4:30" radio broadcasts. Mr. Fiedler's aim was to discover artists under 27 years of age from those living or studying in the New England states.

From the 500 entrants, 14 were finally selected by a panel of judges which included critics from the Boston press and the Musical Courier's Boston correspondent. The winners (all from Metropolitan Boston unless otherwise noted) were: pianists Monte Nelson, Buckner Gamby, Maria Teresa Rodriguez (Mexico City); violinists Robert Menga, Marilyn Olson; singers Eunice Alberts, Adele Addison, Mildred Mueller (Cleveland), Nancy Trickey, Sumner Crockett, Robert Griffin, John T. Riley; Lois Schaeffer, flutist, from Yakima, Washington; and Diran Chertavian, clarinet. These include several young musicians who have already achieved recognition, such as 13-year-old Robert Menga, and the mezzo-soprano Mildred Mueller, who has turned in some fine operatic performances.

Federation Head Is Honored at Dinner

The National Federation of Music Clubs on Oct. 8 entertained at dinner at the Town Hall Club in honor of newly elected national president, Mrs. Royden J. Keith, of Chicago. Highlights of the program were the summary of the Composers-Authors Guild Symposium on American Music, held on the same afternoon at Carnegie Recital Hall; short talks and commentaries from the Guild members and other guests at the Guild table, addresses by the retiring president, Mrs. Guy Patterson Gannett, Mrs. Edgar Stillman Kelley and by Mrs. Keith. The New York State president, Mrs. Warren Knox, was toastmistress, introducing guests and speakers.

In her address, Mrs. Keith stressed three major points, a return to simple principles of life, which include a revival of faith and a keener spiritual wakefulness; furtherance of the use of music in industry as a medium of relaxation and antidote to fatigue; and the promotion and presentation of American composition and American artists. Urging especial emphasis on the music of the church, the president suggested a nation-wide development of the community and state "Hymn Sing." Mrs. Keith also pledged continuation of the Federation's share of the rehabilitation work here, the youth and student interests, the cultural and material aid for Europe, and a definite campaign for increased programming of American composer output. On the legislative side, she announced the triumphant culmination of a 16-year Federation effort in the recent Wisconsin bill providing for a State Supervisor of Music in the Department of Public Instruction.

Among the guests were notables of the teaching and professional artist field. The musical program was provided by young artist contest winners presented by Vera Bull Hull. Soloists included Patricia Neway, soprano; Francine Falkon, contralto, winners of the semi-finals in the New York State Artists Contest, and William Masselos, pianist, national winner in the 1947 competitions. Featured among the numbers played by the latter were Variations by Johan Franco, the composer being present.

M. C.

SPEAKERS AT NEW YORK DINNER

In Town Hall, Oct. 8, under auspices of N. Y. Federation of Music Clubs, honoring Mrs. Royden J. Keith of Chicago, newly-elected president of NFMC. L. to r., Mrs. Edgar Stillman Kelley, widow of the distinguished composer, a past National President of the Federation; Mrs. Keith; Mrs. Warren Knox of Selkirk, president of the New York Federation, and Mrs. Guy Patterson Gannett, Mrs. Keith's immediate predecessor as National President of the organization. (Photo by Ben Greenhaus.)

Minneapolis Forces Launch 45th Year

MINNEAPOLIS.—The Minneapolis Symphony Orchestra, under Dimitri Mitropoulos, opened its 45th season in Northrop Auditorium on Oct. 24.

Mitropoulos, now in his 11th season as conductor and musical director of the orchestra, will lead 13 of the subscription concerts. During his absence for five weeks on November and December, appearing as guest conductor with the New York Philharmonic and the Philadelphia Orchestra, guest conductors will be Charles Muench, Fabien Sevitzky and Leonard Bernstein. Besides its home season, the orchestra will tour to New York and Boston in February, and the Middle West and South in April.

Concert Year Opens

André Kostelanetz, Nan Merriman and an orchestra of 75 largely drawn from the Minneapolis Symphony began the local musical year with a concert in the Auditorium Concert Bowl. The program included works of Tchaikovsky, Bizet, Gershwin and Grofe. Miss Merriman, who made her local debut, was well received.

Florence Quartararo, soprano of the Metropolitan, returning here for the second time, began the season of the University Artists Course. Shura Cherkassky appeared on Oct. 30 as one of the two attractions of the Thursday Musicale's season. The club again is sponsoring bi-monthly concerts by local artists.

The Master Piano Series of five concerts in Northrop Auditorium will open with a recital by Claudio Arrau, Nov. 18. Others to be heard are: Rosalyn Tureck, Dec. 3; Artur Rubinstein, Jan. 21; Bartlett and Robertson, Feb. 25, and Robert Casadesus, March 29.

St. Paul Club Series

Ten artists will be presented by the St. Paul Schubert club in its 65th season. The season opened Oct. 20 with the Columbia Bel Canto Trio, a new vocal group including Frances Yeend, soprano, Mario Lanza, tenor, and George London, bass-baritone. On Nov. 7, Maryla Jonas, pianist, will appear, and the Paganini Quartet will be heard on Jan. 20.

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CHICAGO: Rodzinski Takes Up Baton; Opera Highlights

By DOSHA DOWDY

CHICAGO.—The audience which completely filled Orchestra Hall, Oct. 9, for the opening concert of the Chicago Symphony's 57th season welcomed the orchestra's new conductor, Artur Rodzinski, with enthusiasm. Adjustments were readily made to rearranged seating of the strings.

The conductor, his men and the audience were at once engrossed in Bach's D Minor Toccata and Fugue (Julius Wertheim's transcription). The utmost was drawn from the string choir and tremendously dramatic effects were achieved. A highly admirable performance of Brahms' First Symphony followed.

Symphonic works adapted from music written originally for ballet comprised the second half—Copland's Appalachian Spring, and Ravel's orchestral fragments (second series) from Daphnis et Chloe. Mr. Copland's provocatively attractive work, though not entirely distinctive musically, was given a telling interpretation. A stirring climax marked the close of the Ravel, in which the best efforts of the orchestra and its conductor were consummated.

Sylvia Zaremba, 16-year-old pianist, was selected by Mr. Rodzinski as soloist for the three concerts of the second week, playing on each occasion Beethoven's Fourth Concerto in G Major. The youthful pianist is beautifully musical and displayed a highly developed technic, which enabled her to achieve exquisite tonal coloring and to meet mechanical demands with delightful ease. A superior orchestral accompaniment was given the soloist, though there were slight imperfections in the matter of attacks which occasionally lacked precision.

A TRIO FROM THE BARBER OF SEVILLE

as performed by the San Carlo Opera during its Chicago season. Shown are, left to right, Mario Palermo as Count Almaviva; Marisha Data as Berta; and Mario Valle as Doctor Bartolo. (Photo by Lawrence-Phillip Studios.)

Other works played on the second Thursday evening program were Vivaldi's Concerto Grosso in D Minor, Wagner's Siegfried Idyl, and Strauss's Suite from Der Rosenkavalier, the latter done with charm and brilliance.

San Carlo Season Features Guests

The San Carlo Opera Co.'s three weeks season (Oct. 6-26) brought to Chicagoans by their managing director Fortune Gallo, was on the whole a successful one. Despite some difficult material conditions, the obvious lack of sufficient rehearsals and some mediocre talent, there was much to recommend the season. Mr. Gallo brought us favorite stars from both the Chicago and Metropolitan Opera companies, and evidenced his interest in local talent by engaging a number of Chicagoans.

The guest artists in some cases were notable. Thus, in Lohengrin, we heard Torsten Ralf and Astrid Varnay, both of the Metropolitan, as impressive Lohengrin and Elsa, respectively, while Ortrud was sung by Ellen Repp and Telramund by Stefan Ballarini. The veteran Giovanni Martinelli appeared as Canio. Other well-known and younger guests included Selma Kaye, who sang Tosca, Aida and Leonora in Trovatore, the latter two roles also commendably portrayed by Willa Stewart; Anna Kaskas, heard as Azucena; Frederick Jagel of the Metropolitan as a fine Manrico (a role also played by Tandy McKenzie). Carlo Morelli was a striking Figaro in the Rossini Barber, Lord Henry in Lucia, and in some hearings sang Sharpless. Thomas Hayward, another Metropolitan singer, was a good Duke of Mantua, Jess Walters singing Rigoletto, and Graciela Rivera as Nedda. Mario Berini scored as Cavaradossi.

A gala atmosphere pervaded the opening performance of Carmen and Winifred Heidt, Ramon Vinay (a fine Jose), Mina Cravi and Alexander Sved (a sonorous Escamillo) in the lead roles. Miss Heidt's talents are abundant, and she has the makings of a top-ranking Carmen. Her performance here with the San Carlo Opera was a great success, judging by the acclaim she received from a sold-out house.

To Richard Tucker went special laurels for substituting on an hour's notice as Pinkerton, and with fine success. This he also achieved on the following night, as Germont in Traviata. Vivian Della Chiesa was unfortunately not in best voice for her appearance as Violetta, nor as Marguerite in Faust.

Chicago Artists Appear

Most prominent among Chicago artists were Louis Sudler, Marisha Data and Winifred Heckman. Mr. Sudler, as guest artist of the company appeared as Sharpless in the first performance of the season of Madame Butterfly with Hizi Koyke. Mr. Sudler was thoroughly convincing in the part. His imposing presence and manner as the consul, and his sincerity and sympathetic attitude toward the tragic Madama Butterfly, made the role an outstanding one. Miss Koyke brought to the title role high artistry and a truly authentic flavor, which made for one of the more memorable performances of this poignantly dramatic masterpiece. As Suzuki Winifred Heckman, pupil of Ada Paggi, made known a voice of beautiful quality and a flair for the stage.

Marisha Data, one of Chicago's most gifted singers of character roles who has made frequent appearances here on the operatic stage with obvious success, made her initial appearance with the San Carlo Co. as Berta in the Barber of Seville. She received hearty applause for her altogether fine characterization of the role, and for the aria Il vechietto cerca moglie, in particular. The comely and experienced Graciela Rivera and Mario Valle, the versatile stage director of the company, sang highly commendable performances of Rosina and Doctor Bartolo. Among other artists who made outstanding contributions to the season were William Wilderman and Alfonso Pravadelli.

Stell Andersen's Orchestra Hall Recital

Stell Andersen, pianist well known to Chicagoans but not heard here for many years, was presented in Orchestra Hall recital under the management of George Kuyper, Sunday afternoon, Oct. 19. Miss Andersen's poise was a distinct asset to her performance of Mozart's sonata in F Major (K. 332). The artist gave an excellent account of the pure Mozartian style in her reading. This same authenticity of interpretation was given the completely contrasting sonata of Prokofieff (No. 7, Op. 83). A miscellaneous group of pieces by Chopin, Jelobinsky, Virgil Thomson, Brahms, Kabelevsky, Copland and Grieg composed the closing portion of the program. Miss Andersen responded to the enthusiasm of her audience with several encores.

Carol Brice Returns in Concert

A highly acclaimed performance of the early concert season was that of Carol Brice, contralto, sponsored by the Institutional A.M.E. Church in Orchestra Hall on Oct. 7. Miss Brice, with a beautiful voice of flexible range and inherent dramatic color, scored a happy success in the group of Brahms lieder, particularly in the moving Versagen. Also included in this well-diversified program were three 18th century airs, Divinitès du Styx from Gluck's Alceste, five English songs and Negro spirituals. D. A.

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SONIA SHARNOVA,
contralto and voice teacher. (Photo by Maurice Seymour.)

Sonia Sharnova's Activities

Contralto soloist at Sinai Temple for several years, Sonia Sharnova has resumed her duties there after a summer vacation spent in the West. At this early date she has been engaged to share a program for the Artists Association with Rudolph Ganz, at the Cordon Club, Dec. 7. As voice pedagogue the former leading contralto of the Chicago Opera Company has been equally successful. Since opening her own studios, many of her students have been in demand hereabouts. Her artist-student Henrietta Chase, former member of the Chicago City Opera Company, besides being soprano soloist at Sinai Temple on Sundays, has been engaged in the same capacity at Temple Anshe Emeth on Friday nights. Signe Quale, soprano, has been singing at the Oak Park Presbyterian Church during the past month under the directorship of Edgar Nelson.

Another student from the same studio, Elizabeth Klemm, runner-up in the Chicago Tribune Festival, has since then been called as soloist on "Theater of the Air," a Saturday night feature of WGN, on which station Miss Klemm has been added to the staff. She has the following concert appearances on her agenda: Chicago Beautiful Association; Conference of Club Presidents; Executives Club of Chicago; Masons and Daughters of the Eastern Star of St. Joseph, Michigan; Beverly Hills Women's Club and South Shore Catholic Women's Club. All of these dates are to be filled within four weeks from Oct. 2 to Nov. 20.

Delta Omicron "Home-Coming" Musicale

Delta Omicron, National Music Fraternity recently held a "Home-Coming" Tea and Musicale at the home of Dr. and Mrs. Bart Spence, in Evanston, Ill. Many of the active and Alumni members, patronesses and patrons of the fraternity were on hand to applaud David Austen, baritone; Lydia Smutny, pianist; Geraldine La Sanka, violinist; and Jay Murio, soprano. R. D.

Margaret Freck Brown for Musical Arts Club

Margaret Freck Brown, pianist-lecturer, will be guest artist of the Chicago Musical Arts Club on Nov. 16 at the Cordon Club, when she will be presented at their International Relations meeting in a West Indian program, the countries to include Cuba and Haiti. Among Mrs. Brown's numerous bookings for the 1947-48 season are return engagements to colleges, teachers' institutes, literary clubs, State conventions, and women's clubs throughout Illinois, Indiana, Wisconsin and Michigan.

Philruth Artists Active

Oland Gaston and Allen Brown, pianists, well known to Chicago, are winners in the first auditions sponsored by the Cultural Division of the National Negro Congress. Final auditions were held in N. Y. in September, at which time 6 artists were chosen for joint appearance (one singer and one instrumentalist for each of 3 concerts) at Town Hall. Allen Brown will play on the first concert Nov. 11. Other dates will be announced later.

Fall recital engagements of Camille Nickerson, interpreter of Creole Folk Music, include those at Oberlin, Mills College, and College of St. Catherine, St. Paul, Minn. Orrin Suthern, organist and director of the music dept. of Dillard University, New Orleans, who is now under the tour direction of Philruth, Inc., was heard in a series of recitals at the University of Chicago.

Callinicos in Piano List

Constantine Callinicos, pianist, gave his first Chicago recital at Kimball Hall on Oct. 8. The program included works by Bach, Beethoven, Brahms, Chopin, Shostakovich, Debussy and Callinicos. In addition to his virtuosity he displayed a lovely tone, which was especially evident in the Beethoven "Pastoral" Sonata.

Reuter on Chicago University Series

The autumn quarter lecture-concerts on the Chamber Music Series presented by the University of Chicago-University College will include an evening of four-handed piano music to be played (Nov. 12 at Kimball Hall) by Rudolph Reuter, Chicago pianist and teacher who guest-lectured in the 1946-47 series, and Louis Crowder, who heads the piano department at Northwestern University. The program includes Mozart's sonata, C Major (K. No. 521); Brahms' Variations on a Theme by Schumann; Schubert's Fantasie in F Minor; and Stravinsky's Sonata for two pianos.

Chicago Artists' Ass'n. Presents Program

The Young Artist department of the Chicago Artists' Association gave its opening program on Oct. 14 in the Kimball Bldg. The program was presented by Patricia Laegeler, soprano; Renan DeCamp, pianist; a String Trio—James Roberts, violin; Irene Simo, viola; Marijane Carr, cello; and a group of singers in scenes from Mozart's Impresario. Programs will be presented on the second Tuesday of each month, October through May.

Blythe Owen's New Works

In addition to completing a symphony, choral, and piano compositions during the summer months, Blythe Owen, Chicago composer and teacher, devoted a six weeks' summer session at Eastman School of Music to work for a Doctor of Music degree. A number of Miss Owen's compositions will be programmed throughout the season.

Milwaukee Festival To Mark Centenary

MILWAUKEE, WIS.—This state will celebrate in 1948 the 100th anniversary of its charter, and plans have been announced by the centennial executive committee for a series of music festivals, developing into the largest single music event ever held in Wisconsin. This program will be climaxed with a two-night production at State Fair Park, Milwaukee, Aug. 28 and 29, 1948.

Mrs. Ronald A. Dougan, Beloit, is general chairman, and already has formed a statewide organization to contact the best music talent from every community to appear in sectional and regional festivals. The winners in these events will appear in the final event in this city. More than 2,800 church music organizations have been invited, according to the committee to participate in four main music festivals during centennial year.

Milwaukee again looks forward to a season when every week will mark appearance of notables in music and in a far longer number of engagements than ever before listed here.

The summer series of concerts sponsored by the City Park Commission and presented at the Blatz Memorial Music Temple in Washington Park was unusually successful. The opening concert presented Lauritz Melchior, tenor, in an engaging program. Other events were enthusiastically received as given by the Bel Canto Trio, by Jean Dickenson, and by pianist J. M. Sanroma with Todd Duncan. Helen Traubel, Wagnerian soprano, was acclaimed by a huge audience, and the town turned out to hear James Melton, tenor. In all these concerts, Jerzy Bojanowski's symphony orchestra of sixty shared in the enthusiastic approval of the crowds.

JUSTIN E. MCCARTHY.

Univ. of Kansas Concert Course in 25th Year

The University of Kansas, Lawrence, Kan., celebrates the 25th year of the University Concert Course in 1947-48. The Silver Jubilee Series presents Eleanor Steber, Oct. 27; Claudio Arrau, Dec. 3; Veloz and Yolanda and Company, Feb. 18; Cincinnati Symphony, March 3; Patricia Travers, March 15; John Charles Thomas, April 7. For the first time there will be a chamber music series—Oct. 20, John Jacob Niles, ballad singer; Dec. 1, Walden String Quartet; Feb. 11 and 12, Roth String Quartet; April 18 and 19, Albeneri Trio.

LEONARD KELLER,
president of the Metropolitan School of Music in Chicago, working on the MS. of his new book, So You Want to Sing, soon to be published.

Brief Notes of the Orchestras

Winnipeg has founded a Symphony Orchestra, after a lapse of such endeavors for seven years. Henry Denecke, tympanist of the Minneapolis Symphony, who also is the leader of the Northwest Sinfonietta, was a recent guest conductor.

Brussels will hold a music festival next May. Taking part in the international program will be the Orchestra of the Société du Concerts of Paris, the Brussels Philharmonic, the National Radio Orchestra and other Belgian groups. Among the guest conductors scheduled are Erich Kleiber and Désiré Defauw, the Vienna Opera will also appear.

Carlos Chavez, Mexican composer and conductor, appeared as guest with the Houston Symphony on Nov. 3. A series of guest leaders will be heard with the ensemble this season.

Paul Creston's Fantasy for trombone and orchestra, commissioned by the Los Angeles Philharmonic Orchestra, will have its first performance by that ensemble with Robert Marsteller, first trombonist, as soloist, this season.

Pierre Monteux presented the Third Symphony by Willem Pijper, noted Dutch composer, who died recently, as a memorial tribute in his guest appearance with the Philadelphia Orchestra in October.

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Il Tempo Di Milano, March 9, 1947

Sved closes the season in full glory (headline)

Milano Sera, March 9, 1947

RIGOLETTO (Teatro Reale, Rome)

He conquered the admiration of the audience with the artistic and musical perfection with which he interpreted Verdi.

Il Risorgimento, August 1947

Alexander Sved was the star of the performance due to the depth and intelligent sensibility of his interpretation and also the sweetness and flexibility of his magnificent voice. *Popolo di Roma, August 1947*

(Teatre San Carlo, Naples)

The Hungarian born baritone, now an American by naturalization, is famous and acclaimed in all the European music centers from Salzburg to Florenze. He is a singer of stupendous vocal means which are under perfect control. He is an interpreter of immaculate taste and strong temperament. We are grateful to the management for having brought him here. *Il Giornale, July 1947*

SCARPIA (Tosca—Teatro Felice, Venezia)

Alexander Sved, one of the most prominent singers of the international operatic stage, was an artistic revelation as Scarpia because of the creative expressiveness of his acting as well as the mastery of his singing, which has been admired so often on our Italian stages.

Gazzetino Sera, June 1947

(Opera, Budapest)

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"	— Der Wanderer
"	— Der Doppelgänger
"	— Ungeduld
R. Schumann	— Mondnach
"	— Widmung
"	— Ich grolle nicht
F. Giordani	— Caro mio ben
G. Caccini	— Amarilli
G. Carissimi	— Vittoria, Vittoria!
R. Strauss	— Fraum durch die Dammerung
"	— Morgen
"	— Zueegnung
F. Liszt	— Oh quand je dors
"	— Canzone Ungherese n. 3

Mr. Sved being congratulated by the British and American ambassadors in Rome after a Rigoletto performance at the Teatro di Caracalla.

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LOS ANGELES Concerts Resume Actively

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Musical Courier Bureau
Hollywood, Calif.

For over half a century, the music season here has opened officially at the signal of Impresario L. E. Behymer. This year, the veteran manager's nod was accorded Ferrucio Tagliavini, tenor, who appeared in a matinee event in the Philharmonic Auditorium, Oct. 5. Tagliavini pleased a capacity throng with a light lyric voice of charming timbre, skillfully handled to make the most of its fine points. Arias from La Sonnambula and Werther were doubly pleasant for the finesse Tagliavini brought to them, as well as to the oft-sung Una Furtiva Lagrima. Songs by Caccini, Pertolesi, Massenet, Weckerlin, Hahn, Tchaikovsky, Sadero, Tosti and Sibella were all of familiar character, and as usual with Italian tenors he could not rise above the ballad class in American items, choosing selections of Curran and Rogers.

Sharing the program, Jascha Veissi proved a notable violist showing luscious tone and technical virtuosity in a Handel Concerto and Pugnani, Milhaud, Ravel and Benjamin selections. Ethel Evans gave admirable pianistic support to both artists.

Sadowsky Opens Bran Series

Reah Sadowsky opened the Mary Bran concert series with a recital in the Wilshire Theatre Oct. 15. She displayed a warm, expressive piano tone backed by enjoyably secure command of her instrument. One may disagree with some of her tempi and interpretations, but she made a commendable effort to make these individual. She began with a firm reading of a Bach Chorale and a D-major Toccata and Fugue, continuing with a Brahms group from Op. 118 and the Beethoven Sonata, Op. 27, No. 2. Two Albeniz pieces, and Villa-Lobos' Bachianas Brasileiras No. 4, were played effectively, with a Chopin group and Prokofieff's Third Sonata in conclusion.

Armenian Association Presents Baritone

Stephen Kemalyan's recital in the Wilshire Ebell Theatre Oct. 8, under the auspices of the Armenian Allied Arts Assn. revealed a young baritone of exceptional qualifications. His voice had

ADELE MARCUS,
pianist, following summer appearances on the West Coast, returns there in February for concerts in Los Angeles, San Francisco, Santa Barbara and other cities. (Photo, Talbot.)

an effective ring as well as a naturally appealing timbre. A flair for operatic intensity was shown in his Pagliacci Prologue, while his Schumann, Schubert, Strauss and Marx lieder were interpreted with admirable taste. Two Armenian songs by Melikian and Kalfaian were musically charming. Composer Elinor Remick Warren was there to take a bow for her lovely song, My Parting Gift, and Accompanist Curtis L. Stearns also won plaudits for a tender song, Beloved. Items by Malotte, Stross, Bach, Lully, Secchi and Handel completed the formal list.

McFeeters' Piano Program

Pianist Raymond McFeeters gave a delightful program in the Wilshire Ebell Club Oct. 17. His tone was warm and songful, his interpretations made with artistic finesse, and his technique of the virtuoso calibre that makes light of difficulties. A Mendelssohn E-minor Prelude and Fugue was a pleasing preface to the massive Schumann Symphonic Etudes, delivered with telling effect. Debussy's suite, Pour le Piano, was appropriately luminous, and Goossens's formidable Concert Study emerged with deceptive ease. Deux Lunaires by Pick-Mangiagalli were exquisitely done, with Albeniz' Triana and a well contrasted Chopin group followed.

Untraditional Violin List

A program that departed materially from the tradition was offered by Yascha Borowsky, violinist, in the Assistance League Play House, Oct. 10. It began in conventional manner with a romantic Sonata by Alf Hurum, which served to display Borowsky's tonal qualities and cooperation of Accompanist Uzia Bermani. From there on, the accompaniment was augmented by a string group. A freely-flowing, emotional Rhapsody by Polly Berman proved effective, as did novel treatment of a Turkish theme by Borowsky himself. A Divertissement by Gregory Stone was based on Gypsy and Roumanian themes, treated in a jazzy manner. Vieuxtemps, Tchaikovsky, Nachez, Rebikov, Enesco and other items completed the program.

Pianist Heard at Ball Studios

A young pianist of unusual promise, Blanche Goldstein, was heard at the Samuel Ball studios Oct. 16 in a well chosen program of Scarlatti, Bach-Liszt, Mozart, Brahms, Chopin, Strauss, Granados and Rubinstein. Her Mozart Sonata (No. 10, B-flat major) was charmingly executed, and in Scarlatti Sonatas her tone was crisp, clear and attractive.

Budapest Quartet Begins Cycle

The Budapest String Quartet opened the Music Guild series in the Wilshire Ebell Theatre, Oct. 14, again proving its mastery of execution and tonal balance. Germain Prevost joined Messrs. Roisman, Kroyt, Ortenberg and Schneider in the Mozart G-minor Quintet, given with lyric loveliness. A Haydn D-minor Quartet opened, and the Beethoven Quartet, Op. 130, with the Great Fugue added, formed the peroration.

Hollywood Jottings

The Hollywood Reporter has made a survey of the motion picture industry in a laudable effort to reduce some of the misconceptions regarding Hollywood due to its glamour as a film center. The only query that had anything to do with music was under, "What's your favorite hobby or recreation?" Music was third on the list, with only reading and photography preceding it. Presumably these answers were entirely from lay music-lovers, aside from the considerable group of professional musicians who are an integral part of Hollywood's population.

RHEA SILBERTA (left) and FRANCINE FALKON,
contralto, at Huntington, W. Va., where Miss Falkon worked with the New York voice teacher on the program she is giving at Town Hall on Nov. 2.

Florentine Gardens Features Sophie Tucker

Sophie Tucker's return to the Florentine Gardens invoked memories of a departed vaudeville era and pointed the moral that a winning stage personality can surmount many vocal and other shortcomings. A show built about her offered no opportunity for serious music in the foreground, but it was deftly blended into the background by Producer Frank R. Bruni and his able music director, Emil Baffa.

SAN FRANCISCO OPERA CLOSES GALA HOME SERIES

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO. — The San Francisco Opera Association closed its 25th (Silver Anniversary) season on Oct. 19 with a repetition of Charpentier's Louise, never before given here. The cast was headed by Dorothy Kirsten, singing the heroine's role for the first time, and giving an attractive and often highly dramatic portrayal. Opposite her was Raoul Jobin, a splendidly effective Julien.

This work and La Gioconda had first performances by the local forces. Pelléas and Mélisande by Debussy was a revival, in which Bidu Sayao and Martial Singher were memorable in the role of the lovers. Montemezzi's L'Amore dei Tre Re, with the composer conducting, was another re-assumption by the company.

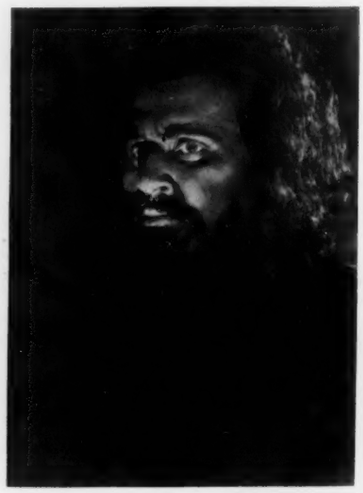
Götterdämmerung and Tristan and Isolde were the only Wagnerian works of this year. In the latter Helen Traubel, soprano, Set Svanholm, tenor, and William Steinberg, conductor, gave unequalled performances. Ezio Pinza, basso, in Don Giovanni, again proved his remarkable artistry; Lily Pons, Lawrence Tibbett, and Jan Peerce triumphed in Rigoletto.

Florence Quarteraro, soprano, a native San Franciscan, delighted in each role with her exceptional voice, youthful beauty and mature artistry.

Of the 29 performances, two were given for young people and sponsored by the Opera League. The season throughout was marked by brilliant presentations and sold-out houses. The company had a splendid choral ensemble of 72 and a ballet of 30, in addition to the 21 major artists, 48 in lesser roles, and twelve conductors.

This assemblage, plus assistants and production personnel, will journey to Los Angeles for a two-week season of 13 performances. San Jose and Sacramento will also hear the company before the principals go on to Manhattan for the Metropolitan opening. Gaetano Merola, veteran conductor, founder, and for many years business manager, deserves unstinted praise for the long success of his musical enterprise.

[Further reviews will appear after the Los Angeles performances.—Ed.]



LORENZO ALVARY
as Hagen in Götterdämmerung with the San Francisco Opera.

Symphony Season

The 36th season of the San Francisco Symphony Orchestra, Pierre Monteux conductor, will begin Nov. 13 with an all-orchestral program. This is the first of the triple series of subscription concerts, to be repeated on Friday afternoons and Saturday nights, following the Thursday premieres. In all, 88 concerts in 22 weeks are planned, which include seven out-of-town appearances in Berkeley, Palo Alto, San Jose, Sacramento, Redlands and Beverly Hills, and the Young People's Series, with perennially-popular Rudolph Ganz as conductor.

Nine world-renowned artists are reappearing with the Symphony this season: Schnabel, Brailowsky, Magaloff and Brereton, pianists; Boris Blinder, cellist; Naoum Blinder and Thibaud, violinists; Stravinsky and Steinberg, conductors. In San Francisco debuts will be Vera Franceschi, native daughter and a pianist protégee of Monteux; violinist Tossy Spivakovsky; pianist Zadel Skolovsky; and one vocalist, Carol Brice.

In December the University of California Chorus, Edward B. Lawton, di-

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rector, will assist in the first local performance of the complete musical score of the Ravel ballet, Daphnis and Chloe, which had its world premiere with Monteux as conductor in Paris, 1912. During Easter week the second part of Berlioz's oratorio, L'Enfance du Christ, will be featured with soloists to be announced. Mahler's Das Lied von der Erde will be offered in April with Jennie Tourel, mezzo-soprano, and Charles Kullman, tenor, as soloists. Closing the season, April 22, 23 and 24, the Beethoven Ninth Symphony will again be given with Norma Andreotti, Eula Beal, Mario Berini and Douglas Beattie as violinists and the combined Municipal Chorus and the University of California Chorus.

The Art Commission Series of the Symphony will again be conducted by Monteux, except for one concert with Florence Quartararo, soprano, as soloist, when Gaetano Merola will occupy the podium. This series will open at the Opera House, Nov. 11 and 12, when the San Francisco Civic Ballet, augmented by the Alicia Markova and Anton Dolin troupe, will be featured. The Civic Ballet will again be seen Feb. 5, 6, 7 and 8 with guest stars and new productions. Other concerts of the Art Commission Series will be held at the Civic Auditorium with Moiseiwitsch (pianist), Menuhin (violinist) and Solveig Lunde (Bay Area, pianist in local debut) as soloists. The Municipal Chorus, Dr. Hans Leschke director, will be heard in two programs: Honegger's King David and Verdi's Requiem with Verna Osborne, Herta Glaz, Carl Hague and Perry Askam as soloists.

Other Concerts Announced

Concert announcements for the coming season in the East Bay include the William E. Chamberlain events at the Oakland Auditorium: Don Cossack Chorus (Platoff), Nov. 7; Father Flannagan's Boys Town Choir, Nov. 19; Marian Anderson, contralto, March 11.

The Oakland Forum Artist Series opens November 21 at the Oakland Auditorium with the Markova and Dolin Ballet Company. Other seasonal events will be Florence Quartararo, soprano, January 13, 1948; A Night in old Vienna Concert Group, February 11; Benno Moiseiwitsch, pianist, March 18; and Isaac Stern, violinist, April 20.

The University of California Extension Division will again have a very active concert season. October dates included Herta Glaz, contralto, and the Paganini Quartet. In November the Berkeley Chamber Singers, Ivy Dee Hiatt, director; Lev Shorr, pianist, and Frances Weiner, violinist; December will bring the San Francisco Symphony for a concert at the Men's Gymnasium and two concerts by the California String Quartet at Wheeler Hall.

The Mill Valley Concert Series opened September 23 with a recital by Florence Quartararo, soprano. Louis Kaufman, violinist, will appear November 24; the Madrigal Guild Singers, February 10; Robert Brereton, pianist, April 9; and the Alma Trio, April 30, 1948.

•

Dallas Symphony to Present Series

The Dallas Symphony Orchestra, conducted by Antal Dorati, starts its season on Nov. 2. The number of concerts has been increased considerably over last year and the orchestra will do a series of 15 subscription concerts, three special concerts, a choral festival of three events, six children's concerts, five concerts in Fort Worth, and a tour of 21 concerts in other cities of Texas.

Ernest Ansermet, Swiss conductor, will be guest for one program and Joseph Hawthorne, assistant conductor of the orchestra, for another. Soloists appearing will be Marian Anderson, Francescatti, Menuhin, Milstein, Szigeti, Casadesus, Kapell, Rubinstein, Zaremba, and Dorati will appear as soloist on one of the concerts in a Mozart Piano Concerto. Featured works will be Mahler's Third Symphony, Kodaly's Psalmus Hungaricus, Pergolesi's Stabat Mater, Verdi's Requiem, Bach's St. Matthew's Passion, Beethoven's Ninth Symphony and Haydn's Creation, the last named on a benefit concert for the orchestra's pension fund with a newly formed Civic Chorus of six hundred voices, whose first appearance this will be. New works to be presented will be a symphonic suite commissioned especially for the Dallas Symphony from Walter Piston, Copland's Third Symphony, and works by William Grant Still and William Schuman.

The subscription sale already totals over 4,000 for the 4,500 seat house.

53 Dates for Mercur in 1947-48

Florence Mercur, pianist, currently on her third coast to coast concert tour, chalks up 53 engagements for 1947-48, with Georgia giving Miss Mercur four third consecutive re-engagements. Her program is selected to interest all music lovers and includes Post-Impressionistic Paintings, a suite written exclusively for Miss Mercur by J. D. Robb, Dean, College of Fine Arts, University of New Mexico; it is based on paintings by Hart, Kuhn, Du Champ, Rousseau, Dali and Picasso.

By Christmas Miss Mercur will have appeared in the following cities: Mt. Pocono, Pa., Lakewood, N. J., Leonardtown, Md., Charlottesville, Va., Ashville, N. C., Young Harris, Ga., Waleska, Ga., Atlanta, Ga., Cuthbert, Ga., Hammond, La., New Orleans, La., San Antonio, Tex., San Simon, Ariz., San Diego, Calif., Albuquerque, N. M., Portales, N. M., Santa Fe, N. M., Trinidad, Colo., La Junta, Colo., Dodge City, Kans., Hutchinson, Kans., Paola, Kans., Omaha, Neb., Kirksville, Mo., Springfield, Ill., Fort Wayne, Ind., Columbus, O., and Erie, Pa.

PROTAGONISTS

in performance of Tristan and Isolde by the San Francisco Opera on Oct. 2. L. to r., Blanche Thebom (Brangaene), Set Svanholm and Helen Traubel (title roles) and William Steinberg, conductor. (Photo by R. Strohmeyer.)

Lilly Windsor gives her first concert since her return from Europe at the White Plains County Center, October 9th. From left to right, Silas S. Clark, Mayor of White Plains, Lilly Windsor, and George Reeves, accompanist.

FRIDAY, OCTOBER 10, 1947.

THE REPORTER DISPATCH, WHITE PLAINS, N. Y.,

Lilly Windsor Ranks Among Great Singers, Concert Shows

By RUTH K. NOLAN

Lilly Windsor, soprano of the Rome Opera Company, entralled an audience of 5,000 at the County Center last night at her concert for the benefit of Rosary Hill Cancer Hospital.

It was a historic occasion, for although Miss Windsor, a resident of Hawthorne, has already made her mark in the world of music, it was the first opportunity many of her friends and neighbors have had to hear her since her triumphant rise to fame last May. It was at that time that she received the first regular contract awarded to an American singer in nearly 30 years by the Rome Opera House.

When Miss Windsor last appeared here, her voice had unusual promise, although she still had far to go to develop its potentialities. Last night she proved beyond any doubt that it is a great voice—destined to become one of the greatest of our time.

From a purely technical standpoint her voice has outstandindg characteristics. It has an extraordinary range—soaring effortlessly to the F above high C, and is flexible and beautiful in every register. The tone quality is rich and full, and capable of infinite variation. Miss Windsor uses her voice magnificently. Her phrasing, legato passage work, and dynamic shading are excellent. The voice has tremendous depth and power in forte passages, but at the same time is unbelievably beautiful in pianissimo work.

However Miss Windsor not only possesses great voice. More important, she is a fine musician and a sensitive artist. She does not depend upon the pure tonal beauty of her singing alone for her success. Here is a young artist who is interested not in mere vocal display, although hers is of a dazzling variety—but in the sincere interpretation of a work of art. She has an unusual ability to sustain and project the mood of each song she sings Thus in recreating and emphasizing the inner meaning of each work of art, she heightens its dramatic and emotional impact.

One must add that Miss Windsor owes much of her success to her own charming personality and outstanding stage presence. She is poised and assured, and her vivacity, sensitivity, and dramatic fire contribute much to her performance.

Miss Windsor opened her program with the two arias from Mozart's "The Marriage of Figaro," "Porgi amor" and "Non so piu cosa son." and followed these with the composer's "Alleluja." It was evident that she was not yet at ease, for the voice was constricted and rigid. During the next group of Mendelsohn songs, which were sung in commemoration of the 100th anniversary of the composer's death, she began to loosen up and it was here that one realized her outstanding ability to understand and present contrasting emotional settings. This group included 'Auf Flugeln Des Gesanges;" "Die Liebende Schreibt:" "Neue Liebe;" "Venetianisches Gondellied;" and "Fruhlingslied."

But it was not until she sang the two arias from Verdi's "La Traviata" — ("Ah fors' e lui," "Sempre Libera") that she first showed the true beauty of her voice. There is no question but that opera is her field.

All of her dramatic fire, tonal beauty, and artistic sensitivity combined to make the presentation of these arias breathtakingly beautiful. These same qualities were evident in her performance of the Waltz Song from Gounod's "Romeo and Juliette", which was heard later on the program, and in the aria from "La Boheme" which she sang as an encore. Miss Windsor is completely at home with these operatic scores and the brilliance of the arias gives her ample opportunity to demonstrate the richness of her voice. It was here that she did her finest work.

The program also included "Mandoline" (Debussy); "Chere Nuit" (Bachelet); "Les Filles de Cadix" (Delibes); "Drink to me Only with Thine Eyes" (arr. Roger Quilter); "Little Jack Horner", "Sing a Song of Sixpence" (Diack); and "Miranda" (Hageman).

Miss Windsor sang Schubert's "Ave Maria" as one of her encores and it was a deeply moving interpretation.

Westchester has every reason to be proud of this young singer, for she not only possesses a great voice—she is a fine artist as well. Her star is just beginning to rise on the musical horizon, but it will go far and shine triumphantly in the days to come.

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Cincinnati Symphony Audience Welcomes Johnson, New Leader

CINCINNATI.—The 53rd season of the Cincinnati concerts opened auspiciously on Oct. 10 and 11, when Thor Johnson, the new director of the orchestra, was warmly welcomed by his audiences. A highlight of the program was the world premiere of Vittorio Giannini's splendid transcription of the Vivaldi Concerto Grosso in D minor. Griffes' delightful White Peacock was heard for the first time at these concerts. Don Juan, by Richard Strauss, and the Beethoven "Eroica" Symphony completed this highly successful opening program. Young Mr. Johnson revealed himself as a conductor of resource and energetic personality.

College of Music Anniversary

The Cincinnati College of Music, celebrating its 70th anniversary, is planning a series of Evening Musicales—a departure from the ordinary as they will feature a variety of instruments, rather than a single solo one. The series will be under the direction of a faculty committee, with Franz Trefzger as chairman.

The College has set Dec. 9 as the evening on which the new organ, now being installed, will be dedicated. Wayne Fisher, member of the artist faculty, will be the soloist.

The first of the annual series of Afternoon Musicales by the Cincinnati Conservatory of Music was held at "Miralake Farm," beautiful home of Mr. and Mrs. Philip Wyman on Oct. 5. The Cincinnati Conservatory Symphonic Band, under the direction of Frank Simon, played compositions by Bizet, Leonard, Lecuona, Massenet, Gould, Rimsky-Korsakov, Sousa, Simon, Wagner, and Katcher-Moffitt. Julian Patrick in Vision Fugitive by Massenet and Militza Kosanchick, singing Dich Theure Halle by Wagner, were enthusiastically applauded and gave encores.

Young Baritone Wins Contest

Julian Patrick, again singing Vision Fugitive, won the Carnegie Hall National Talent Search of Greater Cincinnati, conducted by WKRC, the Times-Star station. Patrick is a sophomore at the Cincinnati Conservatory of Music, where he studies under Robert Powell, member of the artist faculty. Other finalists in the contest were soprano Ruth Thorsen, student with Dr. Thomas James Kelly; violinist Betty Shirey, student with Sigmund Effron at the College of Music; soprano Lois Koch, taught by Hubert Kochkritz of the Conservatory, and Franklyn E. Ballard, tenor, also a pupil of Mr. Powell.

Ballet Theatre Scores

The Ballet Theatre paid its annual visit to Cincinnati on Oct. 7 and 8. This group of American dancers has won an unusually enthusiastic following in Cincinnati, which is distinctly a ballet town. On the first program the chief work was Giselle, with principal roles taken by Alicia Alonso and Igor Youskevitch and Diana Adams as the Willi queen; also the colorful and sprightly Les Patineurs, with music delectably adapted from Meyerbeer. The second evening opened with Princess Aurora, by Tchaikovsky, included Tally-Ho, with score by Gluck, and Helen of Troy to Offenbach music. Igor Youskevitch was Paris, Diana Adams, Helen, and John Kriza, Hermes. Conductors were Max Goberman and Ben Steinberg.

State Teachers Meet

The Southwest District Fall Meeting of the Ohio Music Teachers Association, was the most successful meeting the OMTA has ever held in Cincinnati. A large, representative audience gathered in beautiful Taft Museum, where members and their guests were welcomed by Mrs. Emil Beyer, chairman of the day. Mrs. Norman Steiger, Southwest District Chairman, presided over the official program, which followed a brief business session.

The State President, Goldie R. Taylor, opened the program with a talk outlining the highlights of the recent Cleveland convention. Greetings from the Western District were extended by Mrs. Jennymae Stephan of Dayton. Emil Beyer, pianist-composer, performed his own Piano Sonata in B flat minor, recently premiered in Cleveland. The audience received him enthusiastically. Mr. Beyer also played his Prelude in D major and By the Fountain.

The guest speaker was Thor Johnson, new American conductor of the Cincinnati Symphony, whose interesting talk was cordially received by the group. Mrs. Robert B. Ramsdell, of Middletown, sang three charming songs by Strauss, Allerseelen, Heimliche Aufforderung, and Morgen, with Mrs. C. J. Hughes at the piano. Howard Wentworth Hess, director of the Cincinnati Conservatory and Times-Star music critic closed an outstanding and artistic program with a fine symposium.

JOSSELYN L. FARMER.

RARE LORE IN "CAVALCADE OF JEWISH MUSIC"

A unique and interesting musical project is represented by the concerts of Maurice Friedman, baritone, and Susie Michael, pianist-narrator. In their Original Cavalcade of Jewish Music, as their program is entitled, the two have toured the country, appearing under the auspices of colleges, civic organizations and other groups in more than 300 cities in the United States and Canada.

The Cavalcade is made up of dramatized song-sketches, narrative and music representative of the Jewish tonal idiom from the most ancient times through the present.

"Our numbers," said Mr. Friedman, "are drawn from the literature of music distinctively Jewish, racially and culturally. We do not include composers such as Mendelssohn, Halevy and others who were Jewish but wrote in more general terms. Our aims are more specific—to give public hearing, not to special composers, but to the music historically and ethnologically indigenous to the Jewish people.

"We feel that the basis of America's greatness is the numerous cultures brought here from all over the world. All these cultures—Anglo-Saxon, Celtic, Latin, Scandinavian, Hebrew, Slavic and so on—have been as separate fonts contributing to the main stream of our country's way of life and thought.

"We believe—and our audiences have borne us out—that it is interesting and significant to outline characteristics of one of these sources."

On the current program is music of the synagogue, Yiddish art songs, modern Palestinian numbers, songs from concentration camps, and, in contrast, humorous items.

A heavy mail of commendation and discussion on the Cavalcade is received from both Jewish and non-Jewish listeners. So many questions were asked about all phases of the music that Miss Michael has added the role of narrator to her keyboard solos and accompaniments. Both she and Mr. Friedman feel that this is a final and clarifying touch to their colorful and rewarding entertainment.

M. L. S.

RITA KUTSKO,
mezzo-soprano, artist-pupil of Robert Powell of the artist voice faculty of the Cincinnati Conservatory of Music, recently was presented in Akron, O., under Friends of Music auspices. On Oct. 20 she sang in joint recital with Marienka Michna, pianist, sponsored by the Slovak League of America, in the Little Theatre of Public Auditorium, Cleveland. Besides many Cincinnati engagements, she appears in New York, Nov. 23, with Miss Michna, in a celebration of the 10th anniversary in concert management of Joseph Rattay. Miss Kutsko is on the faculty of the Cincinnati Conservatory of Music, which this spring conferred on her the degree of Master of Music.

Mme. Stokowski Gives Annual Lectures

Olga Samaroff Stokowski on Oct. 15 began her ninth consecutive season of music lectures in Town Hall. The title of the series has been changed from Layman's Music Course to Listener's Music Course. A second lecture series entitled Rehearsals for Listening is being given by six of Mme. Stokowski's former piano students, beginning with Bruce Barbour (Oct. 16), and continuing with Ben Jones, Darrell Peter, Howard Preminger, Donald Kemp, Barbara Chadwick, Donald Kemp and Miss Chadwick again.

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When Mendelssohn Took England "By Storm"

(*Continued from page 5*)

Elijah (it had been premiered at Birmingham in 1846, triumphing). Not being satisfied with the way the orchestra performed, he declared in a passion that he would not conduct, as "these tailors and shoemakers can't do it, and they will not practise." However, a message arrived that Victoria and the Prince Consort were to attend, so that there was nothing to do but continue. The royal guests were indeed present at the second hearing in Exeter Hall—the concerts were considered the greatest musical happenings in England since the days of Handel.*

In the Royal Nursery

Mendelssohn was invited by the Queen to call upon her. She and the Royal Consort were both great friends of art. They received him informally in her own sitting-room, Prince Albert being the only one present beside herself. The Queen asked the composer's pardon for the disorderly state of the room, and Mendelssohn assisted her to arrange it and to carry out some pet parrots.

She then requested him to play something, and later sang some songs of his which she had performed at a court concert, but not being pleased with her own performance said to Mendelssohn: "I can do better—ask Lablache if I cannot—but I am afraid of you."

They drank a cup of tea and when he rose to depart, she thanked him and said: "You have given me so much pleasure; now what can I do to give you the same?" Mendelssohn admitted that he had a wish, which only her Majesty could fulfill, and asked to see the royal children in their nurseries. The Queen conducted him herself through the rooms, all the while comparing notes with him on the homely subjects that had a special attraction for both, Mendelssohn himself being the father of five.

After a short visit to Manchester, the composer journeyed to Birmingham to conduct a festival. On the last program, among other things, one of Handel's anthems was given. The concert was under way when it was discovered that the short recitative which precedes the Coronation Hymn was lacking in the voice parts. Mendelssohn, hearing of it, sat down at a table and composed the music for the recitative and the orchestral accompaniment in about thirty minutes. It was immediately transcribed and given without rehearsal, and went very well.

On April 26 he was in London again and conducted the Midsummer Night's Dream music, the Scotch Symphony, and played Beethoven's concerto in G major with the Philharmonic. He confided to a friend after the concert that he was desirous to play well, for there were two ladies present whom he particularly wished to please—the Queen and Jenny Lind.

He admired the latter as an interpreter and for her readiness to work for the good of others, as well as of music.

He attended a luncheon at the Prussian Embassy and was invited to play at a matinee musicale at the home of Baron Bunsen, the Ambassador.

After a Jenny Lind debut he composed two Songs Without Words and left London on May 8.

The Final Days

The death of his dearly beloved sister Fanny hastened his own death at the early age of 38—before he could carry out his plans to give to the world several other large works, notably an opera on the subject of The Loreley, and an oratorio, Christus, both of which were left unfinished.

He had suffered a slight stroke on learning of her loss, but though he rallied and attempted to seek restored health by travel to Baden-Baden and Switzerland, a few months later the end came. After being unconscious for hours, on Nov. 4, 1847, at 24 minutes past nine in the evening he expired in the presence of his wife, his brother Paul, Schleinitz, David, and Moscheles.

After one hundred years he remains one of the most lovable personalities in music—full of genius and life, and a man who made a deep impression on all his friends. This year the musical world will honor him as one of the leading masters of the Romantic period.

*It was on this occasion that the Prince wrote the note in his program book addressing Mendelssohn aa "a second Elijah."

•

Sir Percy Carter Buck Dies

Sir Percy Carter Buck, 76, British organist and professor of music, died on Oct. 3 in London. Trained at the Royal College of Music and at Oxford, he served as organist of Wells and Bristol Cathedrals, and music director at Harrow School. From 1910 to 1920 he succeeded Prout as professor of music at Dublin University and from 1925 to 1937 held the King Edward Chair of Music at the University of London, later being emeritus professor. He wrote many musical texts and revised the second edition of the Oxford History of Music, as well as composing extensively. He won knighthood in 1936.

Up and Down the Guild Keyboard

JANE R. COLPITT

THE TWO CO-CHAIRMEN of Boston chapter of NGPT who will be official hostesses at the Guild luncheon during the MTNA Convention in Boston, Jan. 1.

MARY G. REED (Photo © Bachrach)

Members of the National Guild of Piano Teachers were asked: "What means do you advocate to increase the effectiveness of average piano pupils' practice?" A few of the answers follow:

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N. Y. Concerts

(Continued from page 8)

Carnegie Hall on Oct. 11 and captivated a large audience with their well-routined concert of unaccompanied vocal music. This choir of 35 voices was founded 20 years ago by its present able conductor, the Abbé Maillet.

From a musical point of view, the rendition of an interesting program of old and newer sacred and secular selections was excellent, and much of the singing was of a high order for this type of ensemble work. Splendid intonation, general well-balanced tonality and sound musical training were conspicuous throughout. At times the keen, high voices of the soprano section gave a feeling of sharp penetration, although this was offset by the broad, almost rich quality of the contraltos and the frequent orchestral humming effects by the entire choir. Two of the boy sopranos were outstanding in their solos. If one were looking for examples of acute French singing diction, here it was to be found. Among others, compositions of Perissas, Janequin, Rameau, Mozart, Milhaud, Poulenc and Mouton were heard. The renditions of Tenebrae Factae Sunt of Poulenc and the short cantata, Les Deux Cités, of Milhaud were two of the high spots of the evening. L. C.

Jorge Bolet in Dello Joio Sonata

Jorge Bolet, Cuban pianist, returned to the local concert stage on Oct. 13, having spent the war years in his own country's and later the United States' Army. His first appearance as a civilian showed him a first rate and very individual artist who combines unfailing technical bravura with fine and refined musicianship. Without the latter, Brahms' Fantasies, Op. 116, would not have had the intimate and delicate reading they received, especially the E major Intermezzo.

Technical mastery was required for Dello Joio's Sonata No. 3, a most demanding composition, which received its first performance. Every detail of the complicated work was lovingly attended to. The opus opens with a theme and five variations, the former based on the Gregorian chant, the variations spotlighting the theme in various moods. Follows a Scherzo movement (*Presto*) of incredible technical difficulties and then an Adagio, in which Dello Joio's innate gift to think up a long-breathed melodic line is eminently displayed. The work closes with a spirited *Allegro vivo et ritmico*. The premiere had great success. The composer who was present took a bow from his first tier box.

The program opened with Mozart's Fantasia No. 1 and Fugue in C major (K. 394), which Bolet played with virility, and lucidity in the building of the fugue. Beethoven's "Les Adieux" Sonata revealed him as an artist of great expressive values. An occasional harshness of touch was successfully counterbalanced by sensitive colorings. The enchanting Ten Bagatelles by A. Tcherepnine and Prokofieff's Toccata brought the evening to a glorious ending. Many encores ensued. H. W. L.

Giorgio Ciompi in Debut

Giorgio Ciompi, violinist, assisted by Erich Itor Kahn at the piano, heard on Oct. 14 in his debut here, produces very sweet sounds on his magnificent instrument. He also has fluent fingers and is quite a virtuoso. He is very young, and he will need time to delve deeply into the musical content of the classical repertoire. To play the Bach Chaconne (for violin solo) as a virtuoso show piece does not, of course, do justice to the work. He also needs to observe more closely details of rhythm. But when allowed to dwell on the lyricism of a piece, his reading of Fauré's Sonata was the high spot of his program. After the intermission he played with charm and virtuosity short pieces by Rachmaninoff-Press (Vocalise), Paganini (Moto Perpetuo), Martinu (Two Rhythmic Studies), Stravinsky-Dushkin (Berceuse and Wieniawski Polonaise Brillante in A major. His audience reception was most cordial. H. W. L.

CREATOR AND INTERPRETER. Hilde Somer, Viennese-American pianist, with Minuetta Borek, standing, whose Ballet Sonatina was a feature of Miss Somer's program at her Carnegie Hall recital on Oct. 15. (Photo by Ben Greenhaus).

Hilde Somer's Recital

Hilde Somer's consistent development from youthful brilliance and promise into a pianist of maturity, individuality and impact had further evidence at her recital on Oct. 15. Her interesting program comprised Couperin's early satire Les Fastes de la grande et ancienne Ménestrandise (The ceremonies of the great and ancient Federation of Musicians), Brahms' Variations and Fugue on a theme by Handel, Chopin numbers, Debussy's Pour le Piano, what was reputed to be the first American performance of a Smetana etude, Liszt show-pieces and a Ballet Sonatina by the young composer Minuetta Borek. All these found Miss Somer in fine technical fettle, and she goes deeper into inner meanings, emphasizes interpretations with greater subtlety than in past seasons, when these qualities were only promises. A large audience applauded zealously. D. B.

Town Hall

Armenian Orchestral Program

Kourken M. Alemshah, Armenian composer-conductor, conducted a 42-piece orchestra on Oct. 3 in a program of all-Armenian music, including works by A. Spendiarian and a number of his own compositions. Norma Cazanjian, soprano, sang two songs by Mr. Alemshah.

Nies-Berger Conducts and Plays Organ

Edouard Nies-Berger, organist of the Philharmonic Orchestra, on Oct. 4 introduced himself as conductor of a Chamber Orchestra with a program which showed excellent taste and musicianship. Opening with the Overture to the opera Jephte by Monteclair—an American first performance, which was followed by Mozart's Divertimento in D major for strings and two horns—he established himself from the beginning as an orchestra leader of skill. His beat, though sometimes over-explanatory, is precise and conveys to his musicians his intentions convincingly. With Schoenberg's Verklaerte Nacht, he reached a high point of the evening. The beauty of the score was fully evoked, and the audience listened rapturously.

After intermission he conducted from the organ bench, himself playing the solo part in the first performance of Joseph W. Clokey's Partita in G minor for organ and strings. This technical stunt came off very well. The music is amiable and sounds well; the variation form in which the work is written is treated with imagination and inventiveness. Followed a Cantabile for Strings (Portrait of Nicolas de Chatelain) by Virgil Thomson, an impressive lyrical piece written in simple counterpoint. The witty and colorful Sinfonietta, Op. 52, for string orchestra by Albert Roussel closed the delightful evening, which met with an enthusiastic reception by the sizeable audience. H. W. L.

Colin Horsley in U. S. Bow

Colin Horsley on Saturday afternoon, Oct. 4, made his American debut in a piano recital that gave him ample opportunity to display his ability in pyrotechnics. His sensitiveness is another matter. Many of his subtler passages were treated as though calling for rather rough handling. His sense of rhythm, too, was frequently at fault. An important contribution was the Balakirev Sonata in B flat minor, seldom heard, despite the many occasions which it gives for the indulgence in brilliant technique, of which the recitalist was lavish. T. P.

Dorothy D'Orn Sings

Dorothy D'Orn, soprano from Australia, on Oct. 5 offered a chronologically arranged list of pleasantly familiar numbers beginning with Bach's My Heart Ever Faithful, Handel's O Sleep, Why Dost Thou Leave Me and four airs from the Anthology of Early Italian Songs. Arias from Gianni Schicchi, the Massenet Manon and Traviata plus a mixed group of Bemberg, Debussy and Strauss filled the main portion of the recital. The concluding English group consisted of Hills and Song of the Open, by La Forge; A Rondel of Spring, by Frank Bibb; and the novelties, Some Distant Day and the Cooee Bush Song by Australian composer Varney Monk.

The singer's assets include handsome stage appearance, distinctive poise and commendable sincerity in the delivery of her chosen material.

Scott Watson played excellent accompaniments. M. C.

Floyd Worthington's Vocalism

Floyd Worthington on Oct. 5 was heard in another of his excellent recitals largely slanted towards the German and Scandinavian repertory. The program included a complete group of Schubert, with Nacht und Träume an outstandingly sung number; five Grieg songs, with again the more subtle selections best handled; Loewe's Canzonetta, well-sung, and this composer's Bell-Ringer's Daughter and Edward interpreted with dramatic intensity. Other foreign composers represented were Strauss, Franz, Wolf and Trunk. In the final English group the baritone offered Carpenter's On the Day When Death Will Knock at Thy Door; Lone Dog, by Erlebach; We'll to the Woods No More, by Thomas: Hamilton Harty's The Game Played in Erin-go-Bragh; Chadwick's Bedouin Love Song.

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guished by fine style, a smooth legato through the medium of the voice and admirable shadings in phrase and nuance. His diction in German Lieder seemed not so clear as his English enunciation, and his flair for dramatic accent often taxed the resources of his appealing voice. John Allstrand was a splendid accompanist for a difficult program. M. C.

Berl Senofsky, Violinist

Berl Senofsky, violinist, a Naumburg prizewinner, bowed on Oct. 6 (afternoon). The artist revealed a fine musical perception and polished technic in the Vivaldi-Respighi Sonata in D major, Bach's Sonata in A minor (unaccompanied), and that of Brahms in D minor; two Paganini caprices, Suite by Paul Creston, and pieces by De Falla-Kochanski and Wieniawski. Mr. Senofsky commands a tone of richness and flexibility; while there were occasional roughnesses and deviations from pitch, in general a high standard was maintained. The excellent accompanist was Eugene Helmer. D. B.

Erno Valasek Scores

Erno Valasek, violinist, assisted at the piano by Gregory Ashman, on Oct. 6 made a most successful return to his promising career which was interrupted by his service in the army. Soon after he started the first movement of Bach's Partita in E major for violin solo, there was no doubt left that a real musician and a first rate instrumentalist had taken matters in his competent hands. Mr. Valasek commands a brilliant technic, but its display is subordinated to musical considerations. After the excellent Bach followed a searching and persuasive interpretation of every mood. Wieniawski's Grand Concerto in F sharp minor proved his superb technical equipment but also his sense for the lyricism of the work.

The first performance of Precipitations by Anthony Donato convinced through the finesse of Mr. Walasek's sensitive reading. De Falla's Suite Populaire completed the program which was followed by encores, which audience demanded. H. W. L.

Paul Drozdoff was heard on Oct. 7 (matinee) in piano music by Franck, Schumann, Medtner, Prokofieff, Liadoff, Glinka-Balakireff, Glazounoff.

A first New York recital was given on the afternoon of Oct. 8 by Everett Fritzberg, pianist, who offered a Bach, Beethoven, Rachmaninoff, Chopin, Roy, Wessel and Schulz-Evler program.

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Franz Rupp in Solo List

It was evident after the first bars of Bach's Chromatic Fantasia and Fugue, on Oct. 8 that Franz Rupp has a place among recitalists of the day. His technical achievements are the background for his searching musical delivery, notable for its sense for proportion and dynamic range. The intimate and the grandiose are within easy reach for him. In Schubert's Sonata in A major (posthumous) he understood how to force to a satisfying entity the divergent elements of this work. Only in the slow movement were moments in which the composer's rather problematic construction was not totally overcome.

His Chopin numbers, Ballade in F minor and Valse brillante, had virility, the witty Three Pieces (Intermezzo, Gavotte, Valse Lente) by Prokofieff had rhythmic delicacy and charm, and in Debussy's La Soiree dans Grenade and L'isle joyeuse he showed himself a poet of the keyboard. Encores ensued, demanded by a big and highly appreciative audience. H. W. L.

Carol Jones, Mezzo-Soprano

Carol Jones, mezzo-soprano, on Oct. 9, was heard in a first New York recital of classics, romantics and moderns, which presented her as a singer of fine promise. The voice is pleasing but will be still more so when a better evenness pervades it. Though great intervals often badly affect its quality, it is also warm, sympathetic and flexible. Her feeling is genuine and though the voice is not yet developed sufficiently to rise to a great climax, as in the Schubert Dem Unendlichen, the artistic intent is fully apparent. Her group of Schumann was her best, poetically projected, warmly toned and sentimentally controlled. A Rossini aria displayed unexpected agility and miscellaneous other offerings showed verve, grace and delicate color. Leo Taubman, at the piano, supplied fine support. T. P.

Orazio Frugoni in Keyboard Debut

Orazio Frugoni on Oct. 11 introduced himself with a formidable program as a pianist whom it will be a pleasure to hear more frequently. He has a fine technic and plays in the "grand manner," extremely musically and with grandeur of conception. He could easily belong one day among the first of his profession. With great power and imagination he presented the Bach-Busoni Chaconne, and with almost unbelievable bravura two Scarlatti Sonatas, not missing the intimacy of Paradisi's Aria.

The real test came with Beethoven's "Appassionata," which he played with genuine passion, but also great insight in the slow sections of the work. If he could soften his sometimes too metallic touch, his work would gain greater warmth. Schumann's Symphonic Etudes were played with skill, and fancy and a vivid feeling for the formal structure. The program closed with two Etudes by Chopin and two first performances by Gaspare Scuderi (Improviso and Castel Nuovo sul Carso). A numerous audience received the artist with cordial applause, and asked for encores. H. W. L.

The Telschiks, Duo-Pianists

Alfred and Herbert Telschik, duo-pianists, presented themselves for the first time to New York audiences on Oct. 11. In the two halves of their program they seemed to be two different teams —in classical music (Handel-Klein's Fifth Concerto, Mozart's Sonata in D major (K. 448) and Brahms' Variations on a Theme of Haydn, though playing cleanly and fluently, they missed the spirit of these works, taking almost everything too fast. But they performed impressionistic works (Debussy-Ravel's Fetes, Debussy's En Blanc et Noir, Milhaud's suite Scaramouche, and their own transcription of Stravinsky's Danse Infernal from the Fire-Bird Suite) most effectively, completely integrated in style and with great coloristic effect. In this second part the Texan artists showed themselves as an excellent instrumental combination, and if they should succeed in conquering the understanding of the classics, there will be definitely a two-piano ensemble to reckon with. Their audience bade them a hearty welcome. H. W. L.

Winifred Heidt Makes Recital Entry

Although Winifred Heidt, contralto, has been heard widely in opera, and has appeared in concert throughout the United States, New Yorkers' first opportunity to hear this gifted singer in recital occurred Oct. 12. With her rare contralto voice, used dramatically and persuasively, together with her attractive stage presence, she has the facility of winning an audience without effort, as evinced by a capacity house.

Miss Heidt's voice is of unusual range, flexibility, and she used it expertly. However, in spite of these admirable qualities, the opening Italian group was the least impressive. But in the Strauss lieder, she was thoroughly at home, both in mood and interpretation. The high spot of the evening was registered with Rossini's aria, Una Voce poca Fa. For a debut recital, Miss Heidt's selection of English songs, although expressively sung, were of debatable program value. Comprising the works of Bowles, Wilder, Dougherty, Wolf and Carpenter, Bowles' Once a Lady Was Here perhaps had a slight edge on the others. Leo Taubman was the accompanist. W. A. T.

Stanislaw Szpinalski Impresses

Stanislaw Szpinalski, pianist, made his New York debut on Oct. 12 (afternoon). The recital merited greater response than was forthcoming, as, in the opinion of this critic, on the stage was a master pianist. Throughout the program, performance and interpretative quality were of the highest order.

When a work such as Beethoven's "Appassionata" Sonata called for breadth and heroics, Mr. Szpinalski spared neither himself nor the piano. In scores which evoke sentiment, for example, the Chopin Nocturne in C sharp minor, he gave a sure and complete account of the composer's inspiration. On his program, besides the numbers mentioned, were Scarlatti pieces, the Chromatic Fantasy and Fugue of Bach-Bülow, Sonatina (Kassern), Berceuse (Ekier), a Mazurka by Maciejewski and Chopin excerpts. L. J. G.

Recital of Russell Sherman

Russell Sherman, 17-year-old American pianist, heard on Oct. 12, is a newcomer who warrants watching. It was

(*Continued on page 26*)

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Kipnis Tells of Change in Opera-Film Plans

Considerable interest was aroused last fall when Alexander Kipnis, Metropolitan Opera baritone, as president of the Opera Film Company, announced its formation, with Don Giovanni scheduled as the first production to be filmed in Italy. Although Mr. Kipnis has wide activities both in opera and concert, the Opera Film Company was the culmination of his long considered idea to translate the operatic music score into picture form, not as it has been attempted many times, but to transpose the music faithfully, and more important to give the screen action the latitude that imaginative freedom demands, which is of course greatly limited in operatic stage productions.

However, because technicolor film for the first presentation of Don Giovanni was not available, the opera productions have been deferred until this obstacle can be eventually overcome. In the meantime, to cope with the situation, The Opera Film Company has been reorganized as the Westport Film Company, and besides the production of opera later, will for the present import the very best European films for distribution in the United States.

Among those already acquired by the company, which will shortly be seen in New York are two Italian films, Furia, and The Errant Jew. The latter, just completed in Italy, was produced by the same company that made the currently popular Shoe Shine. Another is The Olympic Games. As soon as technicolor film is available, the organization reports that it will go ahead with its production of Don Giovanni, to be followed by Boris Godounoff.

•

St. Louis Symphony Season Opened

The St. Louis Symphony Orchestra opened its sixty-eighth season on Oct. 18 and 19 with the first of 20 pairs of subscription concerts featuring 16 soloists.

Returning for his seventeenth season as conductor was Vladimir Golschmann who, besides making summer appearances at Hollywood Bowl and Robin Hood Dell, Philadelphia, returned to his native Paris for appearances with the National Orchestra and also conducted the Brussels Philharmonic. His program for the opening pair included Darius Milhaud's orchestration of Couperin's Overture and Allegro; Beethoven's Symphony No. 4 and Rachmaninoff's Symphony No. 2.

Five of the soloists will be appearing with the orchestra for the first time. They are Eleanor Steber, Alexander Brailowsky, Miklos Gafni, Whittemore and Lowe, and Marcel Grandjany. Others to appear during the winter include Artur Rubinstein, Jesus Maria Sanroma, Alexander Uninsky, Robert Casadesus, Edith Schiller, Isaac Stern, Edgar Lustgarten, Nathan Milstein, Patricia Travers, Zino Francescatti and Raya Garbousova.

Personnel of this season's 85-piece orchestra will remain virtually unchanged from that of last year, with Harry Farbman serving as concertmaster and assistant conductor.

NORMA ANDREOTTI,

soprano, sails aboard the SS. Nordaam for concerts in Italy and a series of broadcasts on Radio Rome. (Photo by Otto F. Hess.)

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Fritz Kreisler, violinist, CH, A; Peter Melnikoff, pianist, CH, 5:30 p.m.; New York Philharmonic-Symphony, Stokowski conducting, CH, E; James Friskin, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; concert of compositions by Lazar Weiner, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Isabel Edge and Beal Dash, joint recital, CRH, E.

Nov. 2. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, pianist, soloist, CH, A; Roland Hayes, tenor, CH, E; Francine Falkon, contralto, TH, A; New Friends of Music (Griller Quartet and Paul Hindemith), TH, 5:30 p.m.; Carol Brice, contralto, TH, E; Christopher Gopalsignh, pianist, George Willis, baritone, and Gertrude Bennett, soprano, CRH, A; international concert by Ethel Santa, CRH, E.

Nov. 3. National Orchestral Association, CH, E; Little Orchestra Society (Carlos Salzedo and Rene Le Roy, soloists), TH, E.

Nov. 4. Leonard Shure, pianist, CH, E; Howard Kasschau, pianist, TH, A.

Nov. 5. Joseph Fuchs, violinist, CH, E; Rosalyn Tureck, pianist, TH, E; Greta Sultan, pianist, TiH, E.

Nov. 6. New York Philharmonic-Symphony, Charles Muench conducting, CH, E; Louise Meiszner, pianist, TH, E; Gladys Kuchta, soprano, Charles Curtis, baritone, TiH, E; Constantine Stronghilos, pianist, CRH, E.

Nov. 7. New York Philharmonic-Symphony, Charles Muench conducting, CH, A; Ray Lev, pianist, CH, E; Giuseppe De Luca, baritone, TH, E; Gizella Ehrenworth, violinist, CRH, E.

Nov. 8. Shura Cherkassky, pianist, CH, A; Young Artists' Concert, CH, 5:30 p.m.; New York Philharmonic-Symphony, Charles Muench conducting, CH, E; Steven Kennedy, baritone, TH, A; Efrem Zimbalist, violinist, TH, 5:30 p.m.; Richard Dyer-Bennet, folksinger, TH, E; Fred Robbins' One-Night Stand, TH, E.

Nov. 9. New York Philharmonic-Symphony, Charles Muench conducting, CH, A; Marian Anderson, contralto, CH, E; Joseph Battista, pianist, TH, A; New Friends of Music (Griller Quartet) TH, 5:30 p.m.; Shura Dvorine, pianist, TH, E; Wellington Lee, pianist, TiH, A; Isobel Yeager, soprano, William Craig, pianist, CRH, A; Weldon Dixon, pianist, CRH.

Nov. 10. Douglas Johnson, pianist, CH, E; Jane Carlson, pianist, TH, A; Rey de la Torre, guitarist, TH, E; Charles Alford, tenor, TH, E; Thaddeus Brys, pianist, CRH, E.

Nov. 11. Simon Barere, pianist, CH, E; Debut Artists presented by Cultural Division, National Negro Congress, TH, A; Anna Shenderoff, pianist, TiH, E.

Nov. 12. Boston Symphony, CH, E; Harry Shub, violinist, TH, E.

Nov. 13. New York Philharmonic-Symphony, Charles Muench conducting, Ginette Neveu, violinist, soloist, CH, E; Paul Makovsky, violinist, TH, E; Mildah Polia, mezzo-soprano, TiH, E.

Nov. 14. New York Philharmonic-Symphony, Charles Muench conducting, Ginette Neveu, violinist, soloist, CH, A; Poldi Mildner, pianist, CH, E; Inez Lauritano, violinist, TH, E; Bruce Barbour, pianist, TiH, E.

N. Y. Concerts

(*Continued from page* 25)

remarkable how he mastered a program which combined Beethoven's Eroica Variations and Liszt's Sonata in B minor, with Debussy's L'isle joyeuse, Bartok's Bagatelle, Prokofieff's Toccata and a group of Chopin. His technical facility enable him to overcome with apparent ease the technical difficulties of his tremendous task. What he still lacks in musical insight and independence from his teacher's guidance will come with the years. However, there is here a decidedly rich talent. Young Mr. Sherman was very well received by an almost capacity audience, among which Mayor O'Dwyer was an attentive listener.

H. W. L.

Lonny Epstein in Mozart Program

Lonny Epstein, pianist, on Oct. 13 played an all-Mozart program. Is this specialization to be called self-limitation? One tends to negate this question. For Mozart's work, especially when played with the variety of Miss Epstein's choice, runs the whole gamut of musical expression. Three sonatas in A minor (K. 310) B flat major (K. 570) and A major (K. 331) showed the composer's genius in all its shades. The opening Fantasy and Fugue in C major (K. 394) is an example of structural finesse and imaginative creation and the shorter numbers, Variations in F major (K. 398), Rondo in A major (K. 511) and D major (K. 485) and the Gigue in G major (K. 574), show Mozart in his happiest mood.

Miss Epstein, a pianist of unusual sensibility and technical finesse, understood how to imbue her renditions with the necessary varied nuances. H. W. L.

Carnegie Recital Hall

Songs by Anna Russell

Anna Russell on Oct. 2 gave a delightful recital that revealed an infectious, irresistible wit and impeccable sense of comedy, underneath which lay an unusual basic technical ability, both in singing and in pianism. Impossible arias from imaginary operas, imitative folksongs, delightful parodies of old English sentimentalities, a most artistic Les Cigarettes, done with a marvelous pantomine of smoking reminiscent of Yvette Guilbert, are only high-lights of her versatile program. Unquestionably, Miss Russell is a resourceful and astonishingly endowed comedienne. Dorothy Lee, at the piano for the vocal numbers, was clever, pictorial and resilient.

T. P.

Augusta McSwain, Pianist

Augusta McSwain, Negro pianist, gave a recital on Sunday afternoon, Oct. 5, of Bach, Brahms, Schumann (Etudes Symphoniques), Griffes and Ravel. While displaying a large, unclouded tone, good pedal control and on the whole a careful digitation—although there were occasionally some split notes—she seemed to think sometimes that fingering and the utmost of volume were the epitome of piano playing. Occasionally, however, she phrased a passage meditatively and with subdued effect—showing a facet of her work that should be developed.

T. P.

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Ruffo Greeted Singers From America on Italian Tour

EUGENE CONLEY IN FLORENCE.

Eugene Conley, lyric tenor, and his fellow-American artists, Ramon Vinay, dramatic tenor of the Metropolitan, and Christina Carroll, Metropolitan soprano, were making their Italian operatic debuts at Florence wtih the National Grand Opera Company of New York when Titta Ruffo appeared to greet them under unusual circumstances.

It was one of those unbelievable meetings out of which greater things come. At a small *al fresco* restaurant, Conley, the Massachusetts-born tenor, was singing "Happy Birthday" for his boon companion, the Chilean-born Vinay. Twilight was descending on the little Italian square, and a band of street musicians joined the American group. Come Back to Sorrento and O Sole Mio filled the square as Conley entered into the spirit of the street singers.

From an apartment across the square a grey-haired man hurried.

"Pardon, my friends," he said in English, "but I heard just now from my window a great trained voice; I must meet the young singer to congratulate him." So it was that the unknowing young Americans, opening their Florence engagement the next evening, met the noted baritone, who in past years sang with such great success with the Chicago Opera and at the Metropolitan.

Ruffo said that he had been sitting in his rooms—in fact reminiscing of days in America—when he heard the impromptu serenade.

"Suddenly I realized it came from the square outside and sure as a homing bird I followed it. You are so welcome—you and your fellow-American operatic singers—we need you," he said.

"Italy, today in the throes of war readjustments, has a greater need than sustenance for the body; she needs food for a starving soul—and my country looks hopefully to the young singers from the United States to supply that need for it is a desperate hunger."

Wants Divas, Not Diplomats

"Not diplomats, not commissions for investigation, not politicians nor yet trade commissions can touch today's deepest need in Italy—which is for the music it loves best, the operas of the great Verdi and Puccini which truly speak to the inmost hearts of our people," he added.

"Time was, not so long ago, when the United States sent to Italy for my country's greatest artists, and they went—Caruso, the immortal, and many more.

"In those days, Italy had voices to give—but alas, now, her new crop of voices is too small to fill the wants of the opera-lovers of my country," continued the Italian baritone. "Too many young dead; too many who lack the money, even the teachers or the places in which to sing—in Italy, the home of grand opera, we need the strong, young American voices to bring us once again the music for which we will sacrifice even food to hear."

No hands applauded more enthusiastically than those of Ruffo and his friends who attended each Florence appearance of the American singers at Textro Pergola—and the welcome he predicted for Conley, Carroll and Vinay was echoed to the skies as they toured in Genoa, Turin and Bologna. B. G.

•

Rossini Opera Workshop to Present Ten Sunday Nights of Opera

The Rossini Opera Workshop, under the direction of Luigi and Hulda Rossini, will present their annual series of "An Evening at the Opera" at the Roosevelt Auditorium, beginning Sunday evening, Nov. 9, and continuing on alternate Sundays for 10 performances. Consisting of scenes from four standard operas, the performances will be given in costume and will be enacted by members of the Opera Workshop, which is open only to serious professional singers who wish advanced study in operatic technique. For the first performance, excerpts will be given from La Traviata, Il Trovatore, Pagliacci and Rigoletto.

The Rossinis have previously presented their series at the Hotel des Artistes or the Barbizon-Plaza. This year, however, to mark the tenth anniversary of their Opera Workshop, they have accepted the sponsorship of the ILGWU (International Ladies Garment Workers' Union) and the support of its president, David Dubinsky, who has placed the ILGWU's auditorium (seating 1,100) at their disposal in the hopes of creating interest in the union in opera. The series, however, is not limited solely to members of the ILGWU, but is also open to the general public, singing teachers and voice students as well.

Stobbi-Stohner Begins Season

Alfred Stobbi-Stohner was accompanist for William White, tenor, at Carnegie Recital Hall on Oct. 3. Mr. Stohner will present his voice students in a program of operatic scenes in costume in the same auditorium on Nov. 5. He also will play for the Matinee Opera on Nov. 7 in Dobbs Ferry, N. Y., and Nov. 19, 20 and 21, in White Plains. On Nov. 19 he will be at the piano for the recital of Michigan O'Higgins, baritone, at the County Center, White Plains.

Waring on Tour

Fred Waring and his Pennsylvanians began a three-week concert and radio tour on Oct. 20 at Pennsylvania State College, Waring's old Alma Mater, where the company presented two NBC broadcasts on Oct. 20 and 21. The tour will include 24 broadcasts and 21 concert appearances.

Edward Ziegler, Metropolitan Assistant Manager, Passes

As Musical Courier went to press, news was received of the death in New York on Oct. 25, of Edward Ziegler, assistant general manager of the Metropolitan. Mr. Ziegler, born in Baltimore, was 77 years old. He had been ill for several years. In 1898 he became assistant music critic of the Sun, under Huneker, after 1902 of the American, and from 1908 to 1916 he was music and dramatic critic of the Herald. In the latter year he was asked by Otto H. Kahn, chairman of the opera board of directors, to take the post of administrative secretary of the company, and in 1920 succeeded to his later post.

His wife, the former Suzanne Van Valkenburg Hamilton, died in 1943. A daughter, a granddaughter and a stepson survive.

Rubier Club Sponsors Series

The Felicia Rubier Music Club, a non-profit organization whose aims are those of introducing young artists in Washington, D. C., will present a series at the Arts Club in its fourth season: Nov. 17, Aurora Mauro-Cottone, pianist; and other attractions on Jan. 24, Feb. 20, March 22 and April 26. There will also be concerts at the club's headquarters on Dupont Circle.

•

Carol Book Aids French Youth

"50 Chansons de France," a pocket booklet containing delightful folk tunes, carols and hymns with text in French and the vocal line of the music, has been published by France Forever, New York. It is being distributed for $1 a copy to aid its work in founding American fellowships for French youth.

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—*John Briggs, NEW YORK POST, Feb. 20, 1947*

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Leona Flood in Virginia

Leona Flood, violinist, played on Oct. 24 at Emporia, Va., a return engagement from an appearance last January. The sponsors asked her to choose two other artists for the course; she has suggested William Masselos, pianist, for Jan. 16, and Barbara Troxell, soprano, for April 20.

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Verona Cheers "Met" Tenor

PART OF THE AUDIENCE in the Verona Arena at a night performance.

Richard Tucker, who made his Metropolitan Opera debut in January, 1945, as the tenor hero of La Gioconda, has just returned from Europe after having appeared in the opening performance of the summer Festival at the Verona Arena in the same role. Press and public were laudatory, and the cables prickled with exclamation points. Tullio Serafin is said to have stated that the Tucker voice "recalled that of the young Gigli at his acclaimed first performance."

In reply to the congratulations wired to the Metropolitan, Edward Johnson answered that "he was more than ever certain that Europe would be obliged to tap American resources of talent for their great productions."

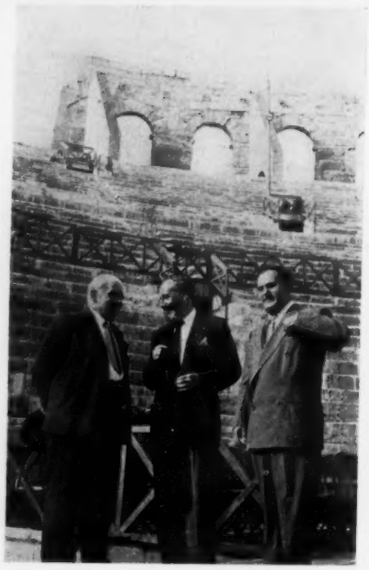
In his own account, the tenor writes, "In Rome I had a foretaste of what awaited me. Through the introduction of Gregory Ratoff, who had heard me in his favorite opera, Boris Godunoff, at the Metropolitan, my wife and I were invited to be the guests of Scalera, the Italian movie magnate, for Aida at the Terme di Caracalla. The opera was presented out of doors amid the ruins of the great buildings whose splendor was at greatest height during the reign of Nero; the grandiose settings and the roars of applause from an audience of nearly 10,000 were exciting and deeply moving. In the triumphal scene, cast, chorus and ballet numbered about 300 and the brilliant lighting display blazed through the entire stadium. My impulse to run onstage and sing with all this magnificence had, however, to be restrained until our arrival in Verona.

"The remarkable spirit among the Italian people and their love and devotion for the centuries-old traditions of fine operatic performance were among the indelible impressions made on us during our memorable experience throughout our stay in Italy. Rehearsals began at once, and how they rehearse! Three a day at the Teatro Ristori, with the final work done on the great stage of the arena.

•

"If I was slightly overwhelmed by the large ensemble of the Rome Aida, I was more so when I entered the Arena and saw the size of the orchestra and the ensemble of about 500 on stage at one time! I began to wonder how I was going to surmount such a vast tonal background. The opera officials, incidentally, had never heard me and I had been engaged only through Zenatello's recommendation. Fortunately for me, everyone seemed to take a liking to my voice and the rehearsals went well. I was told that interest in the town was keen in the unknown tenor from America. After a week, when the Festival was to commence, Faust, originally scheduled, was postponed because of rain and it was my good fortune to open with Gioconda.

"On that first night, my wife happened to walk out on the stage to look over the great arena, which was thronged; she was back in a moment with a startled look on her face, exclaiming, 'Richard, you must go out and see for yourself before you sing, not only to feel the stage, which is about one city block wide, but to see the thousands of people clamoring for the music to begin!' I followed her advice and assured her that I was not too nervous and feeling fine. At the moment before singing the aria Cielo E Mar, the thought of being on trial, ran through my mind and that I was to be judged not only by the 25,000 people seated in this arena, but by the millions listening in on the radio. When I finished my aria a roar such as I never heard in my life mixed with shouts of *'bis,' 'bis,'* began to fill the arena.



A GROUP AT REHEARSAL.
L. to r., Maestro Tullio Serafin, conductor, Sig. Fedeli, Mayor of Verona, Richard Tucker, tenor of the Metropolitan Opera, who opened the Festival in the Arena, singing the role of Enzo.

•

"You can imagine how I felt when the people in the customary manner of showing their approval lit their 25,000 candles against the deep blue sky. I was overcome with happiness and my emotion almost brought tears to my eyes. The funny part of this moment was that I was looking at Serafin, and he was laughing to himself as if he knew all the time it would happen.

"The opera ended at 2:30 in the morning. What would the unions here say about this? Then we were taken to a celebration party attended by dignitaries of the American Armed forces and the Italian Officiary.

"During our stay in Italy, we visited beautiful places of historic and artistic interest. I also made a special tour of many displaced persons' camps, and after witnessing their terrible needs, I have decided, with the help of my managers, to set aside time for a tour of concerts, the entire returns to be given to a fund for this great relief cause."

M. C.

Mirovitch Appoints Assistant

Alfred Mirovitch, pianist and master teacher, announces the appointment as assistant and preparer of Gladys Merritt, pianist and teacher. Miss Merritt studied in Boston, has played frequently in recital and with orchestra. Until recently she was head of the music department at Netherwood College, Rothesay, N.B. She has been a member of the Mirovitch Courses and Classes at Juilliard for the last three summers.

P. Lucius Pryor Passes

P. Lucius Pryor, 67, owner of the Pryor Concert Bureau of Council Bluffs, Iowa, died of heart disease in that city on Oct. 23. For some 40 years he had booked midwestern concert tours for a large number of artists, including such celebrities as Kreisler and Sousa. In recent years he had established scholarships for deserving young artists. Mr. Pryor presented many younger performers on his concert circuit, which included several midwestern states.

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Cleveland Hails Szell's Return

CLEVELAND, O. — Another milestone in the history of the Cleveland Orchestra is being passed this season, the 30th in its successive growth to eminence in the family of the country's fine organizations. Under the masterly leadership of its present conductor, George Szell, the orchestra is growing to be one of the finest.

The first two pairs of concerts, both without soloists, were full of artistry in every detail. Weber's Euryanthe Overture took on a new glow of intensity and romanticism. Debussy's Two Nocturnes were of shimmering beauty and color, with buoyant rhythmic verve in Festivals. Smetana's Moldau, close to the conductor's heart, flowed in gently rippling streams; and the mighty Brahms First was performed with nobility of line and deep human emotion. It was a triumphant evening for Mr. Szell and the magnificent Cleveland Orchestra.

Beethoven's Seventh, Wagner's Siegfried Idyl and Prelude and Liebestod constituted the second program. Again the sheer virtuosity of performance was breathtaking, especially in the Symphony, which glittered with many facets of color. Ovation followed ovation for both conductor and orchestra.

Traviata by Local Forces

A comfortably filled Masonic Auditorium heard and applauded with great enthusiasm the excellent Traviata performance by the Cafarelli Opera Company, a performance adequately prepared and rehearsed by the director and teacher of the large company, Carmela Cafarelli. Alice Tate, of the Chicago Opera, appeared as guest in the role of Violetta; hers was a pleasing and sympathetic vocal and histrionic performance. Edward Marshall, of the San Francisco Opera, was an appealing Alfredo, using his fine tenor with taste and discretion. Raymond Petrich as the elder Germont was rewarded with rousing applause, while Doris Ritandaro (Flora), Michael Pappas (Baron Douphal), David Beaumont (Doctor), James Wager, Anna Marrapodi and Ben Spichty rounded out the cast efficiently. Ernesto Barbini, of the Metropolitan Opera, held the 36-piece orchestra and singers well in hand. Mme. Bianca's Ballet contributed colorful dance interludes.

Ballet Theatre Appears

Rich in color, beautiful in design were the two Ballet Theatre performances presented by the Bernardi management. Nora Kaye and Hugh Laing displayed their fine art in the new version of The Sleeping Beauty; Alicia Alonso and Youskevitch interpreted the leading roles of Giselle; the supporting cast furnishing artistic background. Peter and the Wolf, the charming Les Patineurs, Chopin's Sylphides and a Pas de Deux from Swan Lake executed by Nora Kaye and Igor Youskevitch—the latter being the highlight of all the offerings—made up the second program, greatly relished by a large and appreciative audience.

A short violin recital was given by Jacob Krachmalnik, second assistant concertmaster for the Woman's Committee of the Orchestra. He was supported at the piano with artistry by the newly appointed apprentice-conductor Seymour Lipkin, who is evidently a fine pianist.

Twilight Concerts

Sunday's Twilight concerts under the baton of Associate conductor Rudolph Ringwall are rapidly being sold out. The programs are by no means to be termed "popular"; in fact, our audiences have become so well attuned to serious music that these concerts are rather Miniature Symphony Concerts. Mr. Ringwall will include a good portion of American composers in his program.

At the Museum of Art, Walter Blodgett, curator, announces a series of organ recitals by the famous French organist, André Marchal, besides many other interesting events. Music for the Listener, a 15-week course for college students and other adults has been inaugurated under the sponsorship of the Board of Education, the Cleveland Orchestra and the Library, the course to be in charge of Barbara Penyak, of the Library.

Eunice Podis, gifted pianist, appeared here in recital, giving the program she repeated with marked success in the New York Town Hall several days later. In her home town these successes have been the rule. She will appear in the Tchaikovsky Concerto No. 1 with the Cleveland Orchestra for the Community Fund program, Ringwall conducting. Other Cleveland artists who have already appeared in this short pre-season are Joseph Knitzer, violinist; Marie Kraft, mezzo-soprano; Lee Peterson, pianist; a quartet consisting of Margarita Jolles, piano; Fred Rosenberg, viola; Richard Kapuscinski, cello; Sidney Harth and Teresa Testa, violins. Walter Blodgett played Handel and Hindemith at his first Museum organ recital.

ROSE WIDDER.

ARTISS DE VOLT,

American harpist, reappointed to the faculty of the Mozarteum in Salzburg for their recent summer festival, plans to take American students with her for the 1948 season there. This winter Miss de Volt gives harp recitals at the Cloisters, Sea Island, Ga., and makes a tour of the eastern states, including appearances at Bridgewater College, Bridgewater, Va., and in Lexington, Ky.

Mrs. H. R. Warner Dead

Frances R. Warner, wife of Harry Warner, passed away on Oct. 7. Mrs. Warner was active in the management of the Warner Music Company, Youngstown, O., which she and her husband owned.

Brooklyn Institute Series Announced

Sixty-three musical events sponsored for 1947-48 by the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music began in October. Heading the list is the annual series by the Boston Symphony, under Serge Koussevitzky, Nov. 14, Jan. 16, Feb. 20, March 19, April 16. Nathan Milstein, violinist, opened the Major Concert Series on Oct. 28, to be followed by Patrice Munsel, Raya Garbousova, Federico Rey and his Spanish Dance company, Rudolf Serkin, Yolanda Petris, Yehudi Menuhin, Alexander Brailowsky, Ferruccio Tagliavini, and Pearl Primus and her Negro dance ensemble; also a "bonus concert" by Leonard Eisner, pianist, who won the institute's American Artists Award for 1947. There are eight fortnightly concerts by the Little Orchestra Society under Thomas Scherman, which began on Oct. 21. Guest artists for this series are Claudio Arrau, Carlos Salzedo, Rene Le Roy, Vronsky and Babin, Ezio Pinza, Benny Goodman, Dorothy Maynor, Joseph Szigeti, the Westminster Choir under John Finley Williamson. The American Youth Orchestra under Dean Dixon will give four concerts (Nov. 29, Dec. 20, Jan. 24 and Feb. 14) for young people. The Brooklyn Chamber Music Society, directed by its founder, Carl H. Tollefsen, returns for four programs, Oct. 19, Dec. 14, Feb. 15 and April 25. The American Artists Series presents 10 recitals on alternate Sunday afternoons from Oct. 26. Soloists are Sylvia Dickler, Jean Graham, Shura Dvorine, Grant Johannesen, Helen Janov, Herbert Sorkin, Sylvia Nesson, Lois Hunt, Barbara Troxell, Mason Kneedler. Miles Kastendieck resumes his series of Inquiries into Music. The institute will also announce a number of single concerts.

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NEW PUBLICATIONS

Walter Piston has been awarded the $1,000 commission of Dallas Symphony Orchestra, Inc., to compose a score to be premiered by that organization under its conductor, Antal Dorati. It will be remembered that the first of the annual commissions last year was awarded to Paul Hindemith. His Sinfonia Serena, heard for the first time Feb. 1, 1947, is scheduled to be played by the New York Philharmonic this season.

New appointments in publishing firms are Dr. Eric Simon, Music Editor, and Harold Holden, Director of Publicity, for Edward B. Marks Music Corporation; Edson Bradley, Educational Representative of eastern territory for Carl Fischer, Inc.

The Composers' Forum presented works by Lukas Foss and Ulysses Kay on its Oct. 25 program. Mr. Kay's works included Fanfare for Trumpets, Eight Inventions for Piano and Quintet for Flute and Strings, while the Foss pieces were for piano solo, soprano and a String Quartet. . . . Susan Reed offered the concert premiere of Carter Harman's songs for children set to a collection of poems by Faith Reyher at her Oct. 19 YMHA recital. . . . Morton Gould's Guaracha was used as the music and theme of the featured ballet in a new show at the London, England, Hippodrome. Mills Music has also announced the publication of Sir Thomas Beecham's first work for symphonic band.

Oboe Concerto

CONCERTO FOR OBOE AND STRINGS, by R. Vaughan Williams. Oxford University Press. New York agents, Carl Fischer, Inc., $3.75.

The piano reduction has been made by Michael Mullinar; orchestral parts are available for rental. The oboe literature being limited as it is, this concerto will be eagerly hailed by players of that instrument, particularly since the composer is as important as Vaughan Williams. There are three movements—a Rondo Pastorale, Minuet and Musette, and a presto Finale (Scherzo). The first two movements are quiet, with some lovely passages; the first especially has a flowing, lyrical outline. The last movement, in piano reduction at any rate, sounds a trifle more conventional, though heard in the orchestral setting it undoubtedly will sound better. Playing time is 17 minutes.

For Trombone Solo

RECITATIVE AND PRAYER (2nd movement of Grand Symphony for Band Op. 15) FOR TROMBONE OR BARITONE SOLO, by Berlioz. Mercury Music Corp. N. Y. $1.

This solo with piano accompaniment has been arranged by Roger Smith from the second movement of the Berlioz Funeral and Triumphal Symphony. The recitative is highly reminiscent of that in the last movement of Beethoven's Ninth, and the Prayer itself, in all truth, is not top flight Berlioz, but it nevertheless is an interesting addition to the trombone (or baritone) repertoire.

For Four Clarinets

CONCERT RONDO, by Leon Dallin. Mills Music, Inc., N. Y. Complete full score $1.25.

No indication of the original form of this Concert Rondo is given. It has been arranged for four clarinets by Frederick Westphal and is a steadily moving piece that will give players practice in ensemble work. The parts are so arranged that no one player is featured over another. There are a few difficulties present which should test the mettle of clarinet players, though nothing that is too hard for the advanced student.

For Cello and Piano

DANCE from "Golden Age," by Shostakovich and arranged by Joseph Schuster. Edward B. Marks Music Corp., N. Y. 75 cents.

This dance by Shostakovich has been arranged for virtually every instrument. It has all the flippant characteristics of the composer at his most humorous, with its unexpected melodic leaps and harmonic shifts. Schuster's arrangement for cello gives that instrument most of the melodic line, with the piano filling in with chords. It is in the key of C and has some fairly difficult octave and staccato arpeggio work.

For Viola and Violin

DUO, by Heitor Villa-Lobos. Music Press, Inc., N. Y. $1.25.

There are three movements in this piece. The first, an allegro, is marked by a multitude of double stoppings, rapid arpeggios and restless syncopations. The second movement is unusual, with a queer semi-staccato figure shared by both instruments. The third movement, an allegro agitato, is a real virtuoso piece, very difficult to play at its designated tempo—but very effective when accomplished.

For Voice and Piano

CHINESE LYRICS, arranged by Bliss Wiant and edited by T. Tertius Noble. J. Fischer & Bro., N. Y. $2.50.

Bliss Wiant, the compiler of this volume, is Professor of Music in Yenching University, Peiping. He has tried to "include representative selections from most of the types of musical expression" found in China. The scope ranges from folk songs to tunes of contemporary interest, 27 in all, and is divided into Ancient Music, Song Classics, Folk Songs and Modern Songs. The accompaniments are simple, the text readable, and many drawings embellish the pages.

A SONG ON THE WIND (Mo Bron!), by Katharine E. Lucke. Composers Press, Inc., N. Y. 60 cents.

This is a conservatively constructed song with a traditional melodic outline. It is set to a poem by William Sharp, part of which goes: "This is the song of the Swan On the tides of the wind. The song of the wild Swan, Time out of mind. O come across the grey wild seas, O give me a token! My head is on my knees, My heart is broken."

GIVE ME A ROD, A REEL; SWEET RAIN; A LITTLE BIT OF LOVE, by J. Rosamond Johnson. Oliver Ditson Co., Philadelphia. 50c each.

Give Me a Rod tells a story of a well-equipped fisherman with rod, reel, boat, and creel, in addition to such un-piscatory addenda as a dog, a gun, and a buck on the run. Obviously a man's song.

Sweet Rain, of course, is more subdued as its subtitle—Oriental Love Song—suggests. The piece is based on a theme by the twelve-year-old son of the composer. A Little Bit of Love is also a song of the salon type.

Secular Cantata

FROM EMILY'S DIARY, by Ernst Bacon. G. Schirmer, Inc., N. Y. Vocal score, 60c.

The Emily referred to in the title is Emily Dickinson; and thus one is assured of a good text. Bacon has scored this work for four part chorus of women's voices and small orchestra, with solos for soprano and contralto. The composer points out that since the work is not based on a single poem it is possible to present any of the songs individually or in a small group. Bacon further states that it is possible for the work to be done with piano alone. There are twelve sections in all. The clarity of Bacon's writing and an imaginative content superior to most works of this kind should make it ideal for school and amateur groups as well as professional choral societies seeking an American contemporary work.

New Choral Works Issued

SATB

MURMURING ZEPHYR, by Adolf Jensen; transcribed with piano accompaniment by William J. Reddick. The lyric is adapted from the Spanish. SPRING IS NIGH, by Alexis Maltzeff. This is an original choral work set to a translation of a Russian lyric by Feodor Tutchev. To be sung *a cappella*, it has a piano part for rehearsal. AN OLD SPRING MADRIGAL, by R. Deane Shure. This is another original *a cappella* setting to a poem by Thomas Weelkes (1598). Oliver Ditson Co., Philadelphia. 18c, 15c & 18c, respectively.

THE VISION, by Desmond Ratcliffe. THE SPRING, by Walter Emery. Both of these pleasant works are arranged with piano accompaniment for rehearsal only. The Vision has lyrics by Laurence Swinyard while The Spring goes back to Thomas Carew (1640) for its words. Novello & Co., Lt. 16c each.

GLADE OF TUONI, by Jean Sibelius. This brief solemn piece by the Finnish composer has an English version of the A. Kivi text by Lorraine Noel Finley. G. Schirmer, Inc., N. Y. 12c.

SSA

ALLAH, by G. W. Chadwick. GHOSTS, by Margaret Ruthven Lang. Both of these have been arranged by Hugh Gordon. The text of the first is by Longfellow and the second by Munkittrick. Arthur P. Schmidt Co., N. Y. 12c each.

THE SINGING MAIDEN, arranged by Edith Campbell. This is an old English melody with words by Claire Crosby. Oliver Ditson Co., Philadelphia. 16c.

WHAT A LOVELY DAY!, by Ralph Federer. The prolific composer of ballads has also furnished the words for this piece. Theo. Presser Co., Philadelphia. 16c.

SSAA

RING, RING DE BANJO. An *a cappella* arrangement of the Stephen Foster tune by Claude L. Fichthorn. There is a piano part for rehearsal. Oliver Ditson Co., Philadelphia. 15c.

TTBB

THE OLD QUARTET, by Rob Roy Peery. With text by Elizabeth Evelyn Moore, this one is dedicated to the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America.

TIDDLEDY-I-DE-O, by Charles L. Talmadge. This is an original with text by Stoddard King and a baritone solo part. Theo. Presser Co., Philadelphia. 16c & 15c, respectively.

FANTASIE ON SWEDISH FOLK-SONGS, text and music by Harry Gilbert. An extended work of considerable interest for a chorus of mens' voices. There are many contrasting moods and several opportunities for high voice solo. It is performed with piano accompaniment. H. W. Gray Co., Inc., N. Y. 25c.

AUTUMN THOUGHTS, by Charles L. Talmadge. Kay Clark has supplied the text for this brief *a cappella* work. Oliver Ditson Co., Philadelphia. 12c.

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DR. MIRON KROYT,

pianist, recently arrived in New York, where he has begun activities as teacher, accompanist and in chamber music. Dr. Kroyt, born in Odessa, Russia, studied there and in Berlin. He taught in the German capital for some years after 1923, then went to Brazil in 1936 and established himself in Rio de Janeiro. There from 1938 until 1940 he was in charge of the artistic and educational radio programs of the Ministry of Education.

Bloch Festival for Juilliard

With the cooperation of the League of Composers, the Juilliard School of Music is sponsoring three programs of Ernest Bloch's works in its Concert Hall on the evening of Nov. 14 and the afternoon and night of Nov. 15. Among works to be performed by noted solo artists and the school orchestra under Edgar Schenkman, are Bloch's Quintet for piano and strings; two interludes from the opera Macbeth; the "Israel" Symphony; Night and In the Mountains for string quartet; the Piano Sonata, and Four Episodes for Chamber Orchestra.

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BERNICE FROST SAYS . . .

THE STUDENT'S DECISION

How many times teachers are confronted with parents and students asking the same question, "Would you advise a professional career for Johnny?" . . . or "Should I become a professional musician?"

Four letters which came to this department recently were unusually interesting because they included the replies given by the teachers.

One teacher suggested that the pupil wait until the last year in high school to decide; another told the parents to send the pupil to college, letting the piano lessons continue until such time as a decision could be made. The third advised the pupil he had sufficient talent, but not the capacity for the applied work that such a career would require; and the fourth frankly informed the parents that she would not recommend music as a life work for their daughter, but that it was for them to decide.

•

All of the above are good answers, and I am sure all would agree that such a serious decision must be made by the pupil. He will no doubt be guided by the parents, and any suggestions from the teacher would have consideration; but unless the pupil has the urge to become a professional musician, regardless of the opinions of others, the chances of success are small.

Too often parents wish to shine in the light of a professional daughter or son and insist upon a life work for which the child has no ability whatsoever.

On the other hand, there are still fathers who oppose a musical career for their sons. There have been many ruined lives because of this unenlightened attitude on the part of old-fashioned fathers.

Parents are wise who first consult the music teacher and discuss the talent of their child. The honest opinion of the teacher should form the decision. There are today only a small percentage of teachers who because of personal monetary gain would advise a pupil without real talent to continue music as a profession.

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No one, especially the teacher, should take the great responsibility of choosing another's career.

Even though the pupil may possess outstanding ability, the teacher must impress upon both parents and pupil that there must be the capacity for hard work, the ability to get along with others, the understanding that small rewards may come when large ones may have been expected. In other words, having the talent is not enough. Without it there is no professional future, but with it alone there also is no professional future.

The decision on the part of the pupil (if left alone), is generally not difficult to make. He knows definitely if music is to be his life work; either he wants it or he doesn't want it.

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Piano Ensemble for Sight Reading

Two-piano playing has proven to be one of the best ways to improve the sight reading of my pupils. However, the lesson period being so limited, there is little time to spend on this. So few homes have two pianos that it is impossible to gain much from this work. Have you any suggestions?

W. D. S.

Several teachers have written about the splendid results they have had with ensemble group lessons. With pupils who have two private lessons weekly, one lesson monthly is given to a group of four, for reading, with two players at each of two pianos. With each pupil giving up one private lesson monthly, there is an ensemble lesson once each week.

Again let me remind you that much can be done with one piano in any pupil's home by playing duets and trios.

Finger Lifting

I hear so much about high finger lifting not being necessarily a part of the technical development of pupils that I am becoming confused. Being an inexperienced teacher—I am only twenty-three years old and have taught four years—perhaps I do not understand these discussions I hear among my piano teacher friends. I have never been taught to lift my fingers high.

What do you recommend that I give my pupils? I understand that the fingers need not be lifted too high, but must not some lift be used to train fingers of the pupils? J. C.

The discussions you have been hearing are no doubt expressions from some of the older instructors who in their early training went through the high finger lift period. Even though we do not train the pupils to raise fingers high, we must train for controlled finger activity, which means that some finger lift must be developed. This is not only for activity but strengthening of fingers.

Minor Scales

How soon do you begin teaching the minor scales to first year students? Is there any difference between the presentation of these scales to older and younger students? Do you teach all three minor modes? Can you suggest something different in scales for the early advanced and advanced pupils? K. S.

The minor scales may be taught as soon as you wish. If you mean actually first year pupils—six-year-olds in the preparatory years—I would suggest that the tonality of the major scale be well established before introducing minor scales and chords, always teaching the parallel minor first, not relative minor.

There is no difference in manner of presentation, but with older pupils minor modes should be taught sooner. Begin with the harmonic minor; with the more advanced pupils all three minor can be gradually given. Also, for added interest, the scales from the Greek Modes will prove useful.

Stopping and Repeating

What can be done about the nervous type of pupil who continually stops and repeats a few notes before going on again? I have tried several ways to break this habit but none has done very much good. Have you any suggestions?

J. S., Oregon.

Give this pupil some very easy, slow melodic music—something that can be hummed or sung with words. Try for a carry-through of short phrases, one at a time, then several longer phrases. Easy duet playing with the teacher should also help, allowing no stopping whatsoever.

Concertos

Two of my younger pupils have played several concertos of contemporary composers, and I should now like to give them one each by a classic or romantic composer. Which do you advise?

G. D., Fla.

The Mozart Concerto in D minor, Beethoven in C Major or the Mendelssohn in G minor might serve your purpose. Look them over carefully before you assign them.

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Bernice Frost in Fall Lecture Tour

Dr. Bernice Frost is now on an extensive fall tour of lectures for piano teachers. She appeared in Pittsburgh, Sept. 27-Oct. 1; Youngstown, O., Oct. 2-3; Columbus, 6-7; Toledo, 8-9; South Bend, Ind., 10; Grand Rapids, Mich., 13-14; Peoria, Ill., 15; Evansville, Ind., 16-17; Louisville, 18-21; Nashville, 22-26; Knoxville, 27-28; Memphis, 29-30; Little Rock, 31.

Dr. Frost speaks on Nov. 1 in Shreveport, La.; Jackson, Miss., 5; New Orleans, 6-9; Mobile, Ala., 10; Birmingham, 11-12; Atlanta, 13-14; Tampa, Fla., 15-17; Miami, 18-19; Jacksonville, Fla., 20-21; Charleston, S. C., 24-25; Columbia, S. C., 26; Spartanburg, 28-30; Charlotte, N. C., Dec. 1-2; Winston-Salem, 3-4.

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IN SCHOOLS AND STUDIOS

Eastman School Holds Annual U. S. Music Symposium

ROCHESTER, N. Y.—Annual Symposium of American Orchestral Music of the Eastman School of Music was held Oct. 20-22 in five sessions, the 23rd season of these concerts, directed by Dr. Howard Hanson. They began with the 1,001st new American work to be played since inauguration of the concerts on May 1, 1925. For this year's symposium, Dr. Hanson conducted the Eastman-Rochester Symphony Orchestra in 19 new compositions:

Frederic Balazs, An American Symphony; Paul Beckhelm, Concert Overture; Robert Doellner, Symphony for String Orchestra; Grant Fletcher, An American Overture; Carl Fuerstner, Concerto for Orchestra; Roger Goeb, Fantasy, for Oboe and Strings; William Parks Grant, Suite for String Orchestra.

Walter Helfer, Concertino Elegiaco; Scott Huston, Scherzettino for Small Orchestra; Gerald Keenan, Pages from a Child's Story Book; Dai-Keong Lee, Symphony No. 1; George List, Marche O'Malley; Holon Matthews, Symphony No. 1.

W. S. Naylor, Suite for String Orchestra; Willson Osborne, Allegro for Strings and Horns; Vincent Persichetti, First Symphony; Leland Proctor, Scherzo from First Symphony; H. A. Schimmerling, French Suite; Ashley Vernon, Lu Hsing.

Several appointments to the faculty of the Eastman School of Music, University of Rochester, are announced by Dr. Howard Hanson, director: Thomas Scribner Canning, theory, joining Eastman from Toronto Conservatory of Music of the University of Toronto; Abram Richards Boone, violin faculty, veteran member and assistant concertmaster of the Rochester Philharmonic and Civic Orchestras; Harold James Weiss, piano, from the Juilliard School of Music; Donna Harris Terepka, piano, preparatory department, who comes from the Emma Willard School, Troy, N. Y.

Chapple Lecturing at Turtle Bay School

Stanley Chapple is giving three lectures on Music and the Contemporary Scene at the Turtle Bay Music School, New York. The first was on Oct. 13 (Symphonic Music), and the others will be Jan. 12 (Choral Music) and May 10 (Opera). The school has also instituted a course on the Art of Program Making by Mina Hager, mezzo-soprano, consisting of four recitals and three lectures, the latter on such subjects as How to Fit a Program to the Singer; How to Fit a Program to the Audience; How to Make a Program for the Program's Sake. The course opened Oct. 22 and continues Oct. 29, Nov. 5, 12, 19, Dec. 3 and 10. Eleanor Stanley White is director of the school, and Ruth Kemper, assistant director.

Mario Opera Workshop Active

Queena Mario, after concluding a nine-hour-a-day schedule at the Juilliard Summer School with Adrienne Auerswald as her assistant, will be absent from the Juilliard faculty this winter in order to travel and rest. However, Mme. Mario resumes her private teaching both in voice and in her own Opera Workshop at her New York studio on Nov. 3.

The Mario Opera Workshop will make its first appearance of the new season with Dean Dixon's American Youth Orchestra at the Academy of Music on Nov. 29, presented by the Brooklyn Academy of Arts and Sciences. The workshop will be featured later at the Ogontz School, Ogontz, Pa., in their Highlights of Opera.

Andzia Kuzak, artist-student of Mme. Mario, after a performance in The Desert Song in the Griffith Bowl in Hollywood, is now appearing at the Paper Mill Playhouse in the title role of Sunny.

Hedy Spielter Students Heard in Recital

Hedy Spielter, teacher of Richard Korbel, Toba Brill, Denise Dubs and other young pianists, spent the summer on her islands on Lake Winnipesankee, N. H., where her students combined musical studies with swimming, boating and other recreations. Three of her pupils—Sheila Minzer, four and a half years old; Alan Mandel, eleven and a half; and Melvin Stecher, not yet sixteen—gave a recital for the O. H. Bryant Music Memorial in the Carpenter Auditorium, Wolfeboro, N. H. They played numbers of Bach, Mozart, Beethoven, Moszkowski, Chopin, and Alan played his own Theme and Variations. Miss Spielter, back in New York, is now teaching at her studios here.

Paul Emerich Gives Demonstrations

On Oct. 1 in Steinway Hall Paul Emerich gave a demonstration evening of two of his forthcoming courses on Musical Memory and Hygiene and Therapy of Piano Technique. After an introductory talk by Mr. Emerich, Frances Lyon and Helen Less played the Beethoven Sonata Op. 6 for four hands, interchanging parts constantly. John Gartner presented the Rachmaninoff Prelude in G sharp minor, Ethal Brahmson played three Chopin Etudes to which Mr. Emerich had added a viola part, performed by H. Neurath, in order to bring in a memory-disturbing element. After an introduction to another course, New Methods of Instrumentation, to be given by Byrno Cantrell, Helga Sandor played a composition by Krenek in the 12-tone technique and gave an explanatory talk on the Memory Course from the pupil's point of view. Examples of Mr. Emerich's piano-technical theories were presented by S. Babin who also perfromed Liszt's Campanella. A musical joke concluded the evening, as four players, Gabriele Simon, S. Babin, R. Stark and B. Zimmerman played the Invitation to the Dance, picking up from each other at any point.

Form Veterans Hospital Camp Shows

Formation of the Veterans Hospital Camp Shows, Inc., was announced on Oct. 29. It will take over and continue the hospital work of USO-Camp Shows, to end operations Dec. 31.

JOSEPH SHORTMEYER,
tenor, will be heard in oratorio in Philadelphia and Trenton. On Dec. 1 he begins his third season as soloist at the Church of the Heavenly Rest, New York. Mr. Shortmeyer, who will also follow a career as voice teacher, is studying at the American Theatre Wing school—voice production with Clytie Hine Mundy, repertoire and lieder with Stuart Ross, and oratorio coaching with Frank Croxton. At present he has limited the number of his pupils to six. (Photo by Carl J. Oppenheimer.)

Studio Notes

On Oct. 19 Solon Alberti presented the first of a series of recitals in the Lounge of the Park Avenue Christian Church. The artists were LuCretia Ferre, soprano, and William Gordon, bass-baritone, with Mr. Alberti at the piano.

The Associated Music Teachers League met on Oct. 9 in Steinway Concert Hall. Charles Haubiel was a speaker, Ethel Elfenbein played piano solos, and Mr. Engstrom led a discussion.

Raissa Tselentis gave a lecture on Oct. 16 for the Oxford Extension School of Piano Playing in the Carl Fischer Building. Her subject was A Modern Approach to the Teaching of Bach.

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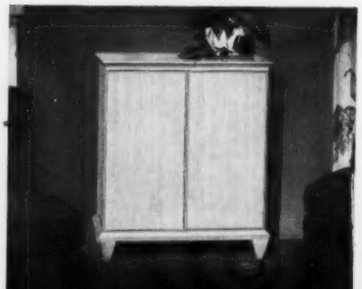

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Activities of the Artists

Leonard Warren, baritone of the Metropolitan Opera, has been invited to go to Milan in March and April to sing Simon Boccanegra and Ballo in Maschera at La Scala.

Jennie Tourel will make a Palestinian tour of 12 appearances between May 16 and June 5, 1948. She will donate all her orchestral fees to the Fund of the Palestine Philharmonic.

Grant Johannesen, American pianist, gave a recital recently at La Salle du Jeu de Paume in the Palace of Fontainebleau in France. The program also was broadcast over Radio Diffusion Francaise.

Jascha Heifetz sailed on Oct. 10 on the SS. Queen Mary for concerts in France, England, Belgium and Switzerland. He returns here Nov. 25, but will not be heard in concert in this country until 1949. The violinist this month celebrates the 30th anniversary of his American debut at Carnegie Hall, Oct. 27, 1917. Also this month the American Guild of Musical Artists announced that Heifetz had been elected one of the vice-presidents of the organization.

Sonia Essen, American contralto, has signed a contract to sing at La Scala, Milan, this season, according to announcement by Clement Petrillo, American representative of La Scala. She will be introduced in April as Braengaene in Tristan and Isolde, with Kirsten Flagstad.

The Musical Art Society of Hampton Institute, Hampton, Va., presents this season Madama Butterfly by the Charles L. Wagner company, Nov. 8; Jan. 14, Leonard de Paur's Infantry Chorus; Feb. 2, Todd Duncan; March 11, Charles Weidman and his dance company; March 25, Detroit Symphony.

Boris and Sergei Matusewitch, concertina and accordion recitalists, will give a program in Times Hall on Jan. 28.

The Composers-Authors Guild held a symposium at Carnegie Recital Hall on Oct. 8 on Is American Music Being Given a Fair Hearing? Presenting views were Miles Kastendieck, chairman of the New York Critics' Circle, Carl E. Lindstrom of the Hartford Times, Gladys Swarthout, Marks Levine, Arthur Hauser, Douglas Moore, Bernard Taylor and Howard Hanson. Isadore Freed was moderator.

Sem Dresden, director of the Royal Conservatory at The Hague, at present in this country on a lecture tour, spoke on Oct. 20 at the New York College of Music on Contemporary Music in the Netherlands.

Paola Novikova, voice teacher, and Werner Singer, accompanist, recently were married at the bride's New York home.

Joseph Rabushka, violinist, was heard at the Jewish Community House of Bensonhurst, L. I., on Oct. 20, and Siegfried Landau gave a lecture on the appreciation of music.

The fourth annual Jewish Music Festival is announced by the Jewish Music Council, to be held throughout the country, Jan. 24 through Feb. 22.

Herbert Janssen has returned from the opera season in Buenos Aires, where he appeared in the production of the complete Wagnerian Ring Cycle. The baritone is scheduled to sing three concert performances of Elektra in December under Rodzinski.

Paul Franke, tenor, is appearing as a soloist at Radio City Music Hall.

Ireyne Starikoff, pianist, played for the Chopin Society of New York on Oct. 19, offering works by Chopin, Liszt, Debussy and Albeniz. She has been reengaged for another concert this winter.

Lily Djanel's first post-war European tour, which since April has kept her in France, Belgium and Switzerland, ended Oct. 29 with an appearance as soloist with the Belgian Radio Symphony Orchestra.

Reorganization of the JCH Choral Society for the first time since the war took place at the Jewish Community House, Brooklyn, on Oct. 7, under the direction of Ben Chancey of Midwood High School. The society intends to build an organization of 150 to 200 singers. There is no admission fee. Auditions will be held before rehearsal on Tuesday evenings.

The executive committee of the National Association of Music Merchants has decided to hold the annual midterm meeting of the board of directors at the Waldorf-Astoria in New York on Jan. 12 and 13. The committee also decided to appoint a general administrative assistant to William A. Mills, executive secretary of NAMM.

Callinicos in Detroit Recital

DETROIT, MICH.—The New York-born pianist, Constantine Callinicos, played a recital of music by classic, romantic and contemporary composers under the auspices of the Hellenic Culture Series of America on Oct. 2, at the Art Institute. The audience was impressed by the pianist's sensitive tonal coloring and complete assurance in performance. Of particular interest were two spirited Greek dances composed by the pianist.

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Richard Strauss, 83, Returns to Lead His Works in London

London

An event of considerable interest was the arrival in London of Richard Strauss, who at 83 years of age finds himself in rather straitened circumstances because his royalties are held by the Allied authorities.

In addition to the matter of the impounded royalties—said to amount to some $400,000 in the U. S. and about $60,000 in Britain—Strauss has not been able to conduct for years because he fell under the displeasure of the Nazis. He lived during the latter days of the war as a virtual prisoner in his Garmisch villa.

The cause for this, it is reported, is that he wrote a letter to the late Stefan Zweig, his former librettist, asking him to do another book for him since the opera would not be finished before two years and in that time the Nazis would be *"kaput."* This is said to have been intercepted and read by Goebbels—and the composer escaped the concentration camp only because he was so famous.

Sir Thomas Beecham and the BBC kindly arranged a festival of five Strauss concerts, and the composer himself was expected to assume the baton at two of these.

The venerable composer was present in the royal box at the first concert at which Beecham led his Don Quixote in the Drury Lane Theatre. Strauss at the close was called to the stage to acknowledge the applause—which he did, speaking a few words in French. The reception was cordial.

With much of his old energy and incisiveness he conducted the first of his two Albert Hall concerts, a program including the rarely heard Domestic Symphony. It was a remarkable display of musicianship and earned warm ovations.

Salome Produced by Vienna Opera

In any case, the visit of the Vienna State Opera to give guest performances at Covent Garden has been the occasion for a performance of his Salome, in addition to various Mozart scores.

The orchestral performance, under Clemens Krauss, was superb. The renowned tone of the Vienna Philharmonic players was everywhere evident despite the dramatic nature and cacophonies of the score.

The singers were also well versed in their roles. Ljuba Welitsch, though a little buxom, sang the title role with rich, appealing voice and knew the style of the work. She mimed the famous Dance with great success. Hans Rothmueller sang Jochanaan with powerful tones and commanding presence. Julius Patzak was an accomplished Herod. The rest of the long cast was beautifully trained. The sets were rich, and the general staging effective. Still, the British taste does not incline to accept Salome, and the general opinion here is that, for all its orchestral and scenic richness, the work is pretty fustian at bottom.

Other Hearings

The remainder of the season was devoted to Mozart's Le Nozze di Figaro, Don Giovanni, Cosi Fan Tutte, and Beethoven's Fidelio. All these staples of the Vienna State Opera, as conducted principally by Josef Krips, rejoiced in excellent interpretations.

The spirit of Don Giovanni inclined to be somewhat tragic, rather than lightly comedic. Some of the principal singers heard were Maria Cebotari (Anna), Elisabeth Schwarzkopf (Elvira), Hilde Gueden (Zerlina), Paul Schoeffler (Don), Erich Kunz (Leporello) and others. The producer was Oscar Fritz Schuh.

Stewart Soloist with Baltimore Symphony

BALTIMORE.—The first, second and third midweek programs of the Baltimore Symphony, Reginald Stewart, conductor, are being given on Oct. 29, Nov. 5 and 12 at the Lyric Theatre. For the first concert, Mr. Stewart was soloist in the Tchaikovsky Piano Concerto in B flat minor, No. 1, Op. 23, relinquishing the baton to Ilya Schkolnik, and resuming it for the Mahler Symphony No. 1 in D. The second program brings Mischa Elman as soloist in the Violin Concerto in E minor, Op. 64 in an All-Mendelssohn list which also includes the first local performance of Sinfonia IX for strings and Mr. Stewart's transcription of the Fugue in E minor, Op. 35. The Nov. 12 concert is all-orchestral and has numbers of Rimsky-Korsakoff, Stravinsky, Tchaikovsky, Samuel Barber and Richard Strauss.

MEMBERS OF THE SUMMER HARP COLONY OF AMERICA at Camden, Me., under the tutelage of Carlos Salzedo. Seated, l. to r., Wanda Holmes, Roberta Rice, Joan Trobaugh, Ruth Good, Phyllis Averill, Regina Zurbrugg, Grace Lenfest, Rosalie Rendall, Patricia Wentworth, Dorothy Springborg, Jeanne Chalifoux at the harp, Phyllis Ensher, Donna Hossack. Standing, l. to r., Maurette Meyer, Jill Bailiff, Lilian Phillips, Mary Green, Lucy Lewis, Dorothy Henschen, Carlos Salzedo, Carla Rummel, Marvin Rickard, Doris Rickard, Florence Gissler, Beedj Holsteen. Mr. Salzedo has now resumed his teaching at the Curtis Institute of Music in Philadelphia and in his New York private studio.

Antek Named Director of New Jersey Symphony

Samuel Antek, violinist of the NBC Symphony Orchestra, has been appointed conductor and musical director of the New Jersey Symphony Orchestra. He will direct the orchestra in six concerts this season in Orange and Montclair, N. J.

Antek joined the NBC Symphony Orchestra in 1937, when it was formed. He received his musical education at the Juilliard School of Music in New York. He also directed the first children's concert given by the Musicians Union, Local 802, at Walton High School, New York. Elaine Malbin, NBC soprano, was soloist in this concert on Nov. 1.

Buffalo Philharmonic Season Opens Nov. 18

William Steinberg returns from his season with the San Francisco Opera to begin rehearsals with the Buffalo Philharmonic, scheduled to open at Kleinhans Music Hall on Nov. 18. A highlight of the Buffalo season will be a concert version of the second act of Tristan and Isolde with Set Svanholm, Feb. 3. Other soloists in 1947-48 include Vladimir Horowitz, Menahem Pressler, Zino Francescatti and Zara Nelsova. On March 23 Mr. Steinberg presents the Bach St. Matthew Passion with the Buffalo Choral Society, Buffalo Schola Cantorum, and Paula Lenchner, Herta Glaz, George London, Joseph Posner.

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Establishment of a new teaching chair to be known as the Walter W. Naumburg Professorship of Music at Harvard University has been announced. The new professorship was made possible by the gift of more than $250,000 from Walter W. Naumburg, retired New York banker. Mr. Naumburg's endowment follows earlier gifts from him and from his father, Elkan Naumburg, which made possible the Naumburg Fellowships for graduates of Harvard College who have shown marked ability in music competition.

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